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DRAMATIC DANCES
FOR
SMALL CHILDREN

BY
MARY SEVERANCE SHAFTER

Music by
EVA O'BRIEN

New York
A. S. BARNES AND COMPANY

1930

EDWARD D. T. M. H. H. H.

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P R E F A C E

These little pantomime dances were composed in answer to what seemed to me a very real demand on both children and teachers' part.

Folk dancing, while it fills a very important place in the gymnasium, is, for the most part, for older children. Personally, I have found a woeful lack of material for the little tots of four, five, six and seven, which the teacher, especially the young, inexperienced teacher who has had no previous experience, can use.

Little children between the ages of four and seven cannot remember complicated evolutions, nor if they could would they be interested in them. In fact, they will not be interested for any length of time in dancing figures, unless there is some story connecting them. There is no more natural actor in the world than the small child. He imitates everything he sees; the conductor collecting transfers on the street-cars; the postman delivering letters; the planting of vines; the sowing of seed; the harvesting.

Every child of normal bringing up has, as a part of his birthright, the Mother Goose rhymes, and the beloved stories, "Henny Penny," "Goldilocks," and "The Little Red Hen." He learns them at his mother's knee, and in his little Primary Readers he hears them again. They are part of him, so what more natural than that when he goes to his dancing he should enact his favorites? There is nothing new to learn when he sings an old favorite from Mother Goose. He is amongst old friends when he dramatizes the duck and the goose in "The Little Red Hen," and all the time unconsciously he is learning rhythm, co-ordination and self-expression in the most delightful way in the world.

The teacher will be glad to see that all these dances, while they allow for great freedom of interpretation, are in class form,—either in line or center formation. There is no wild indiscriminate scattering over the room in the climax of a dance. Each dance begins and ends in class form, and so is especially valuable to the teacher who has short periods in which to instruct her class.

I have picked up the material for these dances here and there,—mostly from the children themselves. The "Dolly Dance" was suggested by a little girl who had to be wound up so that she could do the tricks her French Dolly did. "One, Two, Three" was suggested by an old German rhyme. The "Vineyard Dance" is an old French Folk Dance. In planning out a harvest dance, I remembered a French dance, telling the story of the grape from planting to harvest. The pantomimic value of this dance could not be improved upon, but the music had not enough rhythm for little folk, so Mrs. O'Brien re-arranged the music, keeping the old air, but giving it a marked rhythm. The dramatizing of "The Little Red Hen" and "The Goats in the Turnip Field" was done last year in a course I gave on the composition of dramatic dances at the University of California.

This little foreword would be incomplete, indeed, if I did not express my gratitude to the enthusiasm of my pupils, both teachers and children, who have given me confidence to gather together this material in a book. It is practical, I know, for it has been put to the broadest tests in class, gymnasium, kindergarten and playground.

In closing I wish to thank Mrs. Gregg O'Brien for her unfailing sympathy and comprehension of the ideas I have tried to express. Her music with its marked rhythm, simple yet charming airs, and of a range suitable for little voices, will make its own friends. It needs no praise from me.

MARY S. SHAFTER.

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GLOSSARY OF DANCING TERMS

Dancing in line of direction: Moving around the room with the left hand toward the center of room. Progressing to the right hand side of your entrance door, around the room.

Dancing against the line of direction: In opposite direction above.

Single circle: A circle formed of children one behind the other,—making a complete circle, all facing either in line of direction or against it.

Single circle, partners facing: Single circle as above, except one partner has his right side toward the center; the other his left side. Both directly face one another.

Ring Circle: A single circle with every child facing toward the center. Hands joined.

Single circle, facing in: Same as above, only the hands are not joined.

Double circle, facing in line of direction: Partners side by side, inside hands joined. Boys left hand at hip. Girls right hands holding skirt.

Double circle, partners facing: Partners facing one another, the boy has his back to the circle. The girl faces toward the center of the circle.

Charge: Step forward, side, or back with indicated foot, bending the knee of the stepping foot, and keeping the other knee straight. Both feet are flat on the floor. (Return to position.)

Arms—side horizontal: Raise the arms to the side, level with the shoulders (*i.e.*, parallel with the floor.)

A front column of two ranks: Two rows of children one behind the other facing in the same direction. The front row is the front column. The little lines of two in depth are the ranks.

Half Bend: With the body erect and heels together, bend the knees.

Full Bend: With the body erect, and feet apart, bend the knees, coming almost to a sitting position.

Left foot leading: Left foot in front, keeping right foot behind while doing the step indicated.

Pancake Turn: Single circle, partners facing. Partners join hands. Raise the joined hands making an arch on the side toward the center of the circle; both turn toward one another under it. They are now back to back. Raise the arch made by the arms on the side away from the center; both complete their turn under it and are again face to face.

Outside foot: The foot away from one's partner, when partners are side by side.

Inside foot: The foot towards one's partner, when partners are side by side.

Outside hand: The hand away from one's partner, when partners are side by side.

Inside hand: The hand towards one's partner, when partners are side by side.

Fou steps: Slide one foot to second position, back to first; slide the other foot to second position, and back to place. This step may be done sliding the free foot to fourth position front or rear. Do not progress on this step, but do at place.

PUSSY CAT!

Pus - sy Cat, Pus - sy Cat, Where have you been? I've been to Lon - don to vis - it the queen.

Pus - sy Cat, Pus - sy Cat, What did you there? I frightened a lit - tle mouse un - der her chair!

FORMATION: Single circle, partners facing.

Measure 1 Shake right finger four times at partner.

Measure 2 Clap own hands demandingly at partner.

Measure 3 Nod head condescendingly at partner.

Measure 4 Courtsey condescendingly to partner.

Measures 5-6 Repeat Measures 1-2.

Measures 7-8 Give right hand to partner, and girls holding up skirt with outside hand, turn partners at place with eight little running steps. (If the children are very small, have them turn at place without joining right hands).

Chorus—Do not sing.

Measure 1 Two slides toward center of circle.

Measure 2 Drop partner's hands, and clap own hands four times.

Measures 3-4 Repeat above progressing away from circle.

Measures 5-8 Repeat Measures 1-4.

PAT-A-CAKE

Pat - a - cake! Pat - a - cake Bak - er's man. Bake me a cake as fast as you can.

Waltz tempo

Pat it, and prick it and mark it with T. And bring it safe home to ba - by and me.

FORMATION: Double circle, partners facing. All sing.

Measures 1-2 On *pat*, clap hands to knees, count 1. On *a* clap hands together, count 2. On *cake* clap hands of partners, count 3. Repeat, count 4-6.

Measures 3-4 Shake right forefinger at partner three times.

Measures 5-6 Pantomine the holding of a bowl in the left hand, and stirring the contents with a spoon in the right.

Measures 7-8 Jump up and down at place, shaking hands as if impatient.

Measures 9-10 *Pat it*, clap hands together. *And prick it*, interlace fingers together.

Measures 11-12 On the left hand, mark off a "T" with the right forefinger.

Measures 13-16 Face forward in line of direction, and with hands held at front horizontal, palm up as if holding a cake, run forward in line of direction.

ONE, TWO, THREE

Now with our hands we clap, clap, clap, Now with our feet we tap, tap, tap.
Galop

Join your fingers in a ring with me, And slide in a cir - cle, one, two, three.

II

And *jump* in the circle, one, two, three.

V

And *run* in the circle, one, two, three.

III

And *hop* in the circle, one, two, three.

VI

And *skip* in the circle, one, two, thee.

IV

And *walk* in the circle, one, two, three.

VII

And *bow* in the circle, one, two, three.

(The teacher sings the verse, telling the class to watch out for what she will request it to do, on the last line.)

FORMATION: Single circle facing in. Do not join hands.

On "Clap, clap, clap," all clap hands three times.

On "Tap, tap, tap," all tap the right foot three times.

On "Join your fingers" all in the circle join hands.

On "One, two, three," all slide to the right three times.

For the succeeding verses in "One, two, three," do whatever the italicized word indicates.

* **SEVEN DAYS**
OR
THE HOUSEWIFE'S DANCE

Mon - day is the day we wash our clothes, Wash our cloths, wash our clothes;

Mon - day is the day we wash our clothes, Heigh-ho for Mon - day.

Tuesday is the day we iron our clothes,
Iron our clothes, iron our clothes;
Tuesday is the day we iron our clothes,
Heigh-ho for Tuesday.

CHORUS: *Repeat above.*

Wednesday is the day we mend our clothes,
Mend our clothes, mend our clothes;
Wednesday is the day we mend our clothes,
Heigh-ho for Wednesday.

CHORUS: *Repeat above.*

Thursday is the day we make our bread,
Make our bread, make our bread;
Thursday is the day we make our bread,
Heigh-ho for Thursday.

CHORUS: *Repeat above.*

Friday is the day we sweep our house,
Sweep our house, sweep our house;

CHORUS: *Repeat above.*

Friday is the day we sweep our house,
Heigh-ho for Friday.

CHORUS: *Repeat above.*

Saturday is market day,
Market day, market day;
Saturday is market day,
Heigh-ho for Saturday.

CHORUS: *Repeat above.*

Sunday is the Sabbath day,
To church we go, to church we go;
Sunday is the Sabbath day,
Heigh-ho for Sunday.

CHORUS:

Sunday is Sabbath day,
Sabbath day, Sabbath day;
Sunday is the Sabbath day,
The best day is Sunday.

(All singing the verses with accompanying action.)

I

FORMATION: Single circle, facing in.

Measure 1 "Monday is the day." All shake their forefingers earnestly.

Measure 2 "Wash our clothes." Raise left knee slightly, use left leg as a scrubbing board and rub three times.

Measures 3-4 Repeat as in Measure 3, twice more.

Measures 5-6 Repeat as in Measures 1-3.

Measures 7-8 "Heigh-ho for Monday." Wave right hand above head and hold pose to end of phrase.

CHORUS

All turn in line of direction and walk around circle rubbing the right fist up and down on the open palm of the left hand, and on Measures 10-12 all squat down at fullbend* with hands, palms up, outstretched toward center, signifying the day's work is done.

II

Measure 1 "Tuesday is the day." Action same as in Part I.

Measure 2 "Iron our clothes." Pantomime ironing back and forth three times.

Measures 3-4 Repeat as in Measure 3, two times more.

Measures 5-6 Repeat as in Measure 1-3.

Measures 7-8 Repeat as in Measures 11-12. Part I.

* See Glossary.

CHORUS

Measures 1-8 Same as in I with the substitution of the ironing movement instead of the washing one, and walking to quicker tempo around circle in line of direction. In each chorus pantomime the actions indicated.

III

Measures 1-8 Formation same as in I substituting the action of stitching
Measures 1-8 Chorus same as in I substituting the action of stitching.

IV

Measures 1-8 Formation same as in I substituting the action of kneading bread.
Measures 1-8 Chorus same as in I substituting the action of kneading bread.

V

Measures 1-8 Formation same as in I substituting the sweeping movement.
Measures 1-8 Chorus same as in I substituting the sweeping movement.

VI

Measures 1-8 Formation: "On Market day, etc." Pantomime holding a basket on the left arm and putting things in with the right.
Measures 1-8 Chorus same as in I substituting the pantomime of filling the basket

VII

Measures 1-2 Formation same as in I.
Measure 3 "To church we go." Take skirts in tip or fingers and walk half time to music.
Measure 4 Same as above.
Measures 5-6 Same as measures 1-3.
Measures 7-8 Same as in Part I.

CHORUS

Measures 1-6 Walk in time to music around the circle, hands in prayer position and underneath chin.
Measure 7 Turn toward center and walk three steps toward center.
Measure 8 Stand still and incline head toward hands.

WEE WILLIE WINKIE

2

Wee Wil- lie Win- kie Runs thro' the town, Up stairs and down stairs In his night-gown,

Wee Wil- ly Win - kie Runs thro' the town, Up stairs and down stairs In his night- gown.

FORMATION: * A ring circle. All sing.
Measure 1 All tiptoe toward center four small steps.
Measure 2 All run eight little steps till they meet at center.
Measure 3 "Up stairs." All raise up their joined hands as high as they can and "Down stairs." All crouch down.
Measure 4 All rise and run backward nodding their heads.
Measure 5 All release hands and face forward in line of direction. Tiptoe four steps forward.
Measure 6 Run eight little steps.
Measure 7 All stop and raise their hands high above their heads.
Measure 8 Cross arms over chest as if cold, and run forward bent forward, as if chilly.

* See Glossary.

HARK! HARK! THE DOGS DO BARK

Hark! hark! the dogs do bark, The beg - gars are com - ing to town;

1 2 3 4

Some in rags and some in tags, And some in vel - vet gowns.

5 6 7 8

FORMATION: Single circle, facing in. All sing.

Measure 1 On "Hark" all place right hand behind right ear and lean slightly to right as if listening.

On the second "hark" repeat with left hand.

Measure 2 Slide four slides to right in ring circle.

Measure 3 Disengage hands. With left hand on hips, right hand forward, all limp toward the center of circle.

Measure 4 On the word "town," extend right palm forward as if begging.

Measure 5 All walk backward holding out skirts disgustedly.

Measure 6 All turn at place.

Measures 7-8 All walk forward proudly in line of direction and form a ring circle on 8th Measure.

Chorus—Do not sing.

Measure 1 Jump twice at place, coming to * half bend position.

Measure 2 Three *fou steps at place.

Measures 3-4 Eight slides to right.

Measures 4-8 Repeat Measures 1-4.

JACK AND JILL

Jack and Jill went up the hill To fetch a pail of wa - ter,

1 2 3 4

Jack fell down and broke his crown And Jill came tum - bing af - ter.

5 6 7 8

* See Glossary.

FORMATION: Two lines down the center of the room, about five feet apart. The one at the foot of the line to the right, (facing them) is Jack: the one heading the foot of the line to the left is Jill.

Measures 1-4 All sing. Jack and Jill join inside hands and skip through the lane of children up to the head of lines.

Measures 5-8 Jack and Jill drop hands; about face, towards each other and join inside hands again. They both start to run swiftly down the lane. On the word "crown," Jack crouches down with the soles of his feet flat on the floor, dragging Jill down into the same position. The momentum of the run will carry them to the end of the line. They now drop hands and each run around *outside* of their lines to the head; each heading their respective lines.

The next two heading the foot of the line are Jack and Jill. They promptly repeat the eight measures above. The next two are now Jack and Jill, and so on down the lines 'till all have had their turn.

NOTE: Have your two lines take up only half of the room, as the Jacks and Jills running around to the head of their respective lines will gradually use up the vacant space.

BYE LO, BABY BUNTING

Bye lo, ba - by Bunt - - ing, Pa - pa's

The musical score consists of four staves of music for two voices (soprano and alto) and piano. The piano part is in common time, mostly in G major (indicated by a 'G' with a '3' over it) and includes bass clef and a bass staff. The vocal parts are in common time, mostly in E major (indicated by an 'E' with a '3' over it) and include soprano and alto clefs. The lyrics are as follows:

Bye lo, ba - by Bunt - - ing, Pa - pa's
 1 2 3 4 5
 gone a - hunt - - ing, Gone to get a
 6 7 8 9 10
 rab - bit skin To wrap the ba - by bunt - - ing
 11 12 13 14 15
 in, Bye lo ba - by bunt - - ing,
 16 17 18 19 20

Measures are numbered 1 through 20 above the music. The piano part features simple harmonic patterns with occasional bass notes.

BYE LO, BABY BUNTING

Pa - pa's gone a - hunt - ing, Gone to get a
 rab - bit skin To wrap the ba - by bunt - ing in.

21 22 23 24 25 26
 27 28 29 30 31 32

This little dance-pantomime was constructed with the idea of giving the children the rhythm of the waltz.

FORMATION: The children stand in a straight line close to one another, and all facing the same way. They cross their arms across their breasts, and each grasps his neighbor's left hand with his right. This we call weaving the cradle. When the cradle is woven, tell the class the cradle must swing all one way; then the other. All stand with their feet slightly apart. All sing the words.

Measure 1 Each child steps on his right foot, swaying his body to the right.

Measure 2 Each child steps on his left foot, swaying his body to the left.

Measures 3-16 Repeat Measures 1-2.

Measures 17-20 Repeat as above, only with accented rhythm.

Measures 21-22 Lunge forward on right foot. Release hands, and each extends the left arm to front horizontal as if aiming a gun.

Measure 23 Pretend to pull trigger with right forefinger, at same time stamp rear foot on the word "hunt."

Measure 24 Hold the pose of Measure 23.

Measures 25-26 All run forward six steps.

Measures 27-28 All stoop down and pretend to pick up the rabbit skin.

Measures 29-32 Each crosses his arms as if wrapping the rabbit skin tight around him, and turns at place with little running steps. On the last measure all get in line as at first. Their hands are already crossed ready to weave the cradle as at first.

Repeat all either in the same, or opposite direction.

NAUGHTY KITTENS

Oh, moth - er dear, come here, come here! Meow, meow, meow!

Oh, moth - er dear, come here, come here! Meow, meow, meow!

1 2 3 4

NAUGHTY KITTENS

9

Oh, moth - er dear, come here, come here, our mit - tens we have lost!

It would be well in this little game for the teacher to take the part of Mother cat, until the pupils become familiar with the words and air.

FORMATION: Single circle, facing 'in. One child in the center. Those forming the circle are the kittens; the one inside the circle the Mother cat. The success of this little game is greatly dependent on the motions depicted on the *Meows*.

Measures 1-8 The circle all sings, putting their hands behind them.

I

(a) KITTENS: "Oh Mother dear, we greatly fear,
Meow, meow, meow! (*Plaintively.*)
Oh Mother dear, we greatly fear
Our mittens we have lost."

(b) MOTHER. (*Sings alone.*) "Lost your mittens, you naughty kittens,
Meow, meow, meow! (*Angrily.*)
Lost your mittens, you naughty kittens
Then you shall have no pie."

On the first three lines the Mother cat runs around the circle, looking for the mittens and making little spats with her right hand at the children as she passes.

On the fourth line she stops and rubs her mouth with her two fists, cat-fashion, ending with a negative shake of her head.

II

Kittens hold their hands, thumb and forefinger down as if holding a glove in each hand.

(a) KITTENS: "Mother dear, see here, see here,
Meow, meow, meow! (*Joyfully.*)
Mother dear, see here, see here,
For we have found our mittens."

On first and third lines shake hands up and down as if to attract the mother's attention.

(b) MOTHER CAT: "You silly kittens, put on your mittens,
Meaw, meow, meow! (*Reprovingly.*)
You silly kittens, put on your mittens,
And you shall have some pie."

In first and third lines, on "You silly kittens," the mother shakes her finger reprovingly.

On "Put on your mittens," pantomime the putting on of a glove. The fourth line is the same as the fourth line in I (b), except she ends with an affirmative nod. All in the circle, imitate her movements on the fourth line, and rub their mouths with their fists as if brushing crumbs off.

III

(a) KITTENS: "Oh mother dear, we greatly fear,
Meow, meow, meow! (*Fearfully.*)
Oh mother dear, we greatly fear
We have soiled our mittens."

On the first and third lines, the children look at one another's hands, and pantomime their consternation.

On the fourth line, scratch with forefinger of one hand at palm of other as if trying to get rid of a spot, left by the pie.

(b) MOTHER: "You naughty kittens, you've soiled your mittens,"
Oh my, oh my, oh my."—

Repeat above two lines

On the first three lines the mother runs 'round the circle catching up both hands of one here and there and looking at them with disgust.

On the fourth line, she stops running and puts both hands up in despair.

NAUGHTY KITTENS

IV

KITTENS: "Oh, mother dear, come here, come here!
 Meow, meow, meow! (*Jubilantly.*)
 Oh, mother dear we've washed our mittens
 And hung them out to dry."

On first line, all beckon to the one in the center.

On the second line, rub right fist to and fro on palm of left hand.

On the third line pantomime putting the mittens on a clothes line, one clothes pin for each glove.

MOTHER: "Oh, you're good kittens, you've washed your mittens,
 Meow, meow, meow! (*Excitedly, looking from side to side.*)
 Hush, hush, my dears, prick up your ears,
 For there's a rat close by!"

On the first line, the one in the center crosses her wrists under her chin, hands hanging down, and looks at the circle admiringly.

On third line, she uncrosses her wrists, and puts her clinched hands, knuckles forward, underneath her chin, as if getting ready to spring.

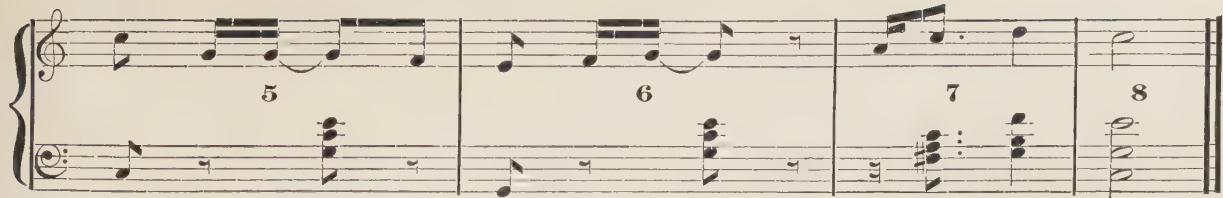
On the fourth line, the class place their fists similary to the one in the center and all squat down looking fixedly at a spot about two feet in front of them.

POLLY, PUT THE KETTLE ON

Pol - ly, put the ket - tle on, Pol - ly, put the ket - tle on;

Pol - ly, put the ket - tle on, We'll all have tea.

CHORUS, (*brisk, for skipping*)



II

Sukey, take it off again,
 Sukey, take it off again,
 Sukey, take it off again,
 They've all gone away.

FORMATION: Single circle. Partners facing.

I

Measures 1-2 Arms at side * horizontal, hands joined. At the word "on," bring the joined hands across one another between partners with emphasis.

Measures 4-6 Repeat above twice.

Measures 7-8 Nod head at partner.

II

Measures 1-2 Hands still at crossed position between partners till the word "off," when they force their arms abruptly to side horizontal.

Measures 3-6 Repeat above twice.

Measures 7-8 Stamp feet three times, vexatiously.

CHORUS

FORMATION: Double circle. * Inside hands joined.

Measures 1-6 Skip in line of direction.

Measures 7-8 * Pan-cake turn, towards center of circle.

(Music played slowly on 7-8 in Chorus.)

NOTE: Do not sing during the Chorus.

THE WASHING DANCE



* See Glossary.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The score is divided into eight measures, each labeled with a number (1, 2, 3, 4, 5, 6, 7, 8) below the corresponding measure. The music consists of eighth-note patterns, with the bass staff providing harmonic support through sustained notes and chords.

There is a great deal of pantomime in this dance. The teacher must be the leading spirit and direct the children's thoughts to each new activity before commencing its portrayal. The music is played straight through once for each progression.

I. GOING TO THE POND

FORMATION: * Single circle, facing in line of direction.

Measures 1-8 Little girls pantomime the holding of their wash in their aprons or skirts; the little boys under their arms. Walk in line of direction through first phrase of music.

2. AT THE POND

FORMATION: * Single circle, facing in. Do not join hands.

Measures 1-2 "Wash your clothes." Each child pantomimes the rubbing of clothes on the up-raised knee.

Measures 3-4 "Wring them out." Each child vigorously twists his imaginary garment.

Measures 5–6 “Flap them up and down and get the wrinkles out.” Each child shakes the clothes up and down.

Measures 7-8 "Now we've finished our work let's gossip." Each child shakes his finger, confidentially, at the one nearest him.

(In 2, the best results are obtained if the teacher gives the directions as the music is playing.)

3. HANGING UP THE CLOTHES

FORMATION: Same as 2. "Here are our clothes lines. Have you your bag of clothes-pins at your side?"

Measure 1 Pantomime taking out two clothes-pins from bag.

Measure 2 Pantomime putting the two clothes-pins on a garment.

Measures 3-8 Repeat above three times more.

4. TAKING DOWN THE CLOTHES

FORMATION: Same. "Our clothes are dry. Let's take them down. Take out your clothes-pins."

Measure I Pantomime the taking out of the two clothes-pins.

Measure 2 Pantomime the putting the two pins into the bag.

Measures 3-8 Repeat above three times more.

5. GOING BACK TO THE HOUSE

FORMATION: Single circle, facing in line of direction. "Now we'll go back to the kitchen to iron."

Measures 1–8 Place clothes on left arm with right hand and walk around the circle to end of strain of music.

* See Glossary.

6. GETTING READY FOR IRONING

FORMATION: Single circle, facing in. "Put your clothes down on the ironing board. Turn on your electric iron, Now get the wrinkles out ready for ironing."

Measure 1 Pull the clothes twice length-ways.

Measure 2 Pull the clothes twice cross-ways.

Measures 3-8 Repeat three times more.

7. THE IRON

Measures 1-2 "Let's see if the iron is too hot." Hold the iron close to one's cheek.

Measure 3 "Yes, it's pretty hot. Let's see if it would burn our clothes." (Count two to a measure.) On count *one*, touch left fore-finger to tongue. On count two, pantomime the touching of the iron in the right hand with the wet finger. At the same time give the sound *s-s-s* in semblance of steam.

Measure 4 Touch fore-finger twice more to iron, and *s-s-s* as before.

Measures 5-8 Repeat as in measures 3-4, twice.

8. READY FOR IRONING

Measures 1-8 "Now let's iron." (2 strokes to a measure.) Pantomime the stroke of the iron to and fro.

9. FOLDING

Measures 1-8 "Now let's fold them up."

10. TAKING THE CLOTHES UP-STAIRS

"Now let's go up-stairs and put our things away. Lift your feet high, or you'll stumble."

FORMATION: Single circle, facing in line of direction.

Measures 1-8 Walk around circle, lifting feet high and pantomining the carrying of clothes.

11. PUTTING THE CLOTHES AWAY

Measures 1-8 "Here is our bureau. Let's open the drawers and put the wash away." Pantomime the opening of a drawer, the putting the clothes in and the shutting of the drawer. Make the final shutting of the drawer be on the last note of the music.

NOTE: One can elaborate the pantomime in this little dance as much as one has the time or wish for. The best results are obtained by stopping one's pianist between each progression and explaining to one's children what is to take place. It is best for the teacher to act with the class, making comments as the action proceeds.

RIDE A COCK-HORSE

Ride a cock-horse, to Ban-ber-ry Cross To see an old la - dy ride on a white horse;

Rings on her fin - gers, bells on her toes, She'll make fine mu - sic wher - ev - er she goes.

RIDE A COCK-HORSE

FORMATION: Single circle, facing in line of direction. All extend their clinched hands forward as if holding reins. All sing.

Measures 1-2 Gallop around the circle.

Measures 3-4 Trot very slowly.

Measure 5 All face toward center and hold up fingers of left hand. All mark off each finger as they sing: "Rings on her fingers."

Measure 6 Hold up left foot across right knee. Pat foot four times, "Bells on her toes."

Measures 7-8 Slide alternating feet rapidly forward and back to place, at the same time shaking hands in air. "She shall have music wherever she goes."

CHORUS (*Same music.*)

FORMATION: Face partner, single circle, and join hands at side horizontal.

Measures 1-2 Slide 4 slides toward the center of the circle.

Measures 3-4 Slide alternating feet rapidly to side and back to place (*four steps.)

Measures 5-8 Repeat Measures 1-4 toward the outside of circle.

Measures 9-12 Repeated. Repeat action.

DEEDLE, DEEDLE DUMPLING

Dee - dle, Dee - dle Dump - ling, my son John! Went to

Dee - dle, Dee - dle Dump - ling, my son John! Went to

bed with his stockings on; One shoe off and one shoe on, Dee - dle, Dee - dle Dump - ling, my son John!

FORMATION: Single circle, partners facing. Hands on hips.

Measure 1 Count "one and two and" to a measure. All sing verse. On counts "one-two," jump with both feet together.

Measure 2 Repeat Measure 1.

Measure 3 On count one clap hands to hips, body back as if laughing. On count two clap own hands together.

Measure 4 On count one clap both hands to partner's hands, body bent forward as if finishing laugh.

Measures 5-8 All face in line of direction and run tiptoe around circle.

Measure 9 All step and hop forward on right foot. Step forward on left.

Measures 10-12 Repeat Measure 9 three times more.

Measures 13-16 Repeat Measures 1-4.

* See Glossary

II

FORMATION: As in I, only both hands joined.

Measures 1-2 Same as Measures 1-2, I.

Measures 3-4 Same as Measures 3-4, I.

Measures 5-8 Both hands joined with partner again and turn partner at place with little running tiptoe steps, and ending with sides toward center, partners facing and hands at side—horizontal.

Measures 9-10 Four hops on foot toward center.

Measures 11-12 Four hops on foot away from center.

Measures 13-16 Same as Measures 1-4.

ROCK-A-BYE BABY

Waltz tempo

Rock - a - bye Ba - by, thy cra - dle is green, Fa - ther's a

no - ble - man, Moth - er's a Queen, And Sis - ter's a la - dy and

wears a gold ring, And John - ny's a drum - mer and drums for the Queen.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

FORMATION: Double circle. Partners facing; both hands joined. All sing.

Measure 1 Swing joined hands in line of direction and back again—gently as if swinging a cradle.

Measures 2-4 Repeat Measure 1 three times.

Measure 5 Drop hands and pass partner with three quick steps.

Measure 6 About, face and bow, heels together, right hand over heart. "Father's bow."

Measure 7 Drop hands and pass partner with three quick steps.

Measure 8 Step in line of direction, count one. Step back with free foot, count two, and bow, count three. "Mother's bow."

Measures 9-12 Join right hands, holding them high, and turn in place with four slow steps, holding left arm out straight at side; back of the hand up, as if admiring a ring.

Measures 13-16 Drop right hands and face forward, with double circle, in line of direction. March briskly forward twelve steps, beating on imaginary drum in time to the music.

THE DRILL CAMP

(a) I. REVEILLE

1 2 3 4 5

6 7 Fine 8 (b) 9 10

11 12 13 14 15 16

II. ASSEMBLY

1 2 3 4

III. MARCH TO DRUMS

1 2 3 4

5 6 7 8

IV. FIRING SQUAD

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

4 4

V. MARCH OFF PARADE GROUND

FORMATION: Single file facing toward teacher, who is standing at head of the line, a little to the right.

I. REVEILLE

Class raise their right hands to the lips as if holding a bugle. Left hands at hips. (See note at end of the description of dance.)

II. ASSEMBLY

Class face to right and begin to mark time, beginning with the left foot. Hands as if holding a rifle at: "Right, shoulder arms." Barrel of gun over shoulder (right), holding butt of the gun in right hand. Left hand at side.

III. MARCHING TO DRUMS

Measures 1-4 Still marking time, beat on an imaginary drum with right hand in time with the music. Repeat, marching in line of direction.

IV. FIRING SQUAD

Measures 1-2 Count "1 and 2 and" to the first measure. "3 and 4 and" to the second measure. Beginning with left foot take three steps at place; pantomining the holding of the barrel of the gun towards floor. On count "4" * charge back on right foot, raising left arm to front—horizontal, as if it were a gun, and pulling trigger with right forefinger; right elbow level with shoulder.

Measures 3-16 Repeat above seven times more.

V. MARCH OFF PARADE GROUNDS

All, right face, and beginning with left foot, *mark* time with the music to end of phrase. "Right, shoulder arms." See II.

VI. TAPS

Measures 1-2 Charge right foot to side and lay imaginary rifle on floor.

Measures 3-4 Slip imaginary strap that holds the drum from the left shoulder over the head, and place drum by the rifle on floor.

Measures 5-6 Stretch hands above head, and yawn.

Measure 7 Fold hands together at right side of chin.

Measure 8 Head drops on folded hands; eyes tight shut. Asleep.

I

Measures 1-16 Repeat (a) of Reveille, All awake taking the pose of I at the first note.

NOTE: Explain the different bugle calls and what they mean. Interest the child in the drill of the soldier at his army post, all over this, our land, and there will be a notable accession of precision and rhythm. For instance, you will find your class much more interested in Reveille if you will sing the words that the soldiers have made historic:

(a) "We can't get 'em up! We can't get 'em up!
We can't get 'em up in the morning!
We can't get 'em up! We can't get 'em up!
We can't get 'em up at all."

(b) The private's worse than the sergeant,
The sergeant's worse than the lieutenant,
The lieutenant's worse than the captain,
And the colonel's worse than them all.

* See Glossary.

CHARLEY, CHARLEY, STOLE THE BARLEY

Char - ley, Char - ley, stole the bar - ley Out of the bak - er's shop,



The ba-ker came out and gave him a clout, And made poor Char - ley hop, hop, hop.



FORMATION: Double circle, partners facing. The baker is in the center of the circle.

The children in the outside circle impersonate "Charley." Those on the inside the bags of barley. The bags make a very small circle in the center, hiding the baker from view. The "Charleys" forming the outside circle are quite a distance from their respective bags in the center; but opposite them.

Measures 1-2 Those in the outside circle creep in stealthily. On the word *Barley* they take hands of their respective partners in the inside circle, and turning their backs they bring the hands of one impersonating the sack over their shoulders.

Measures 3-4 Charley and his sack run to where they started from,—*i.e.*, in the outside circle.

Measure 5 In same position, both run in line of direction. At the same time the baker wakes up to the fact that his bags are being stolen and choosing his victim pursues him.

Measure 6 The baker catches the Charley he has selected and gives him a light slap on the shoulder. All the Charleys immediately drop their bags, which being lifeless, of course, do not move.

Measure 7 All the Charleys run toward center of circle with every symptom of distress, pursued by the baker.

Measure 8 The Charleys end their progress towards the center of circle with three hops, with hands and arms up as if protecting themselves from the baker's blows. The bags being on the outside of the circle, are now the Charleys of our little game, the ones in the center are bags and face outward, and the baker ensconces himself in the center ready for repetition.

NOTE: Be careful not to let the children carry one another. Get all the pantomime in that you can: the theft, the fear of detecting, the running with pretended weight, the punishment and flight.

BLOW, WIND, BLOW!

Blow, wind, blow. Go mill, go! That the mill - er may grind his corn; That the

ba - ker may take it, And in - to rolls make it, And send us some hot in the morn.

FORMATION: Double circle, partners facing.

Measure 1 All sing "Blow, wind, blow." On "blow," all raise their right hands and lower their left, making with their partners (who are facing) the figure of a windmill. On "wind," raise the left arm and lower the right. On "blow," change position of arms as before. This represents the turning of the mill, wheel.

Measure 2 "Go, mill, go." Repeat movements of measure 1.

Measures 3-4 "That the miller may grind his corn." Each makes a rotary movement with the right fist over the left fist.

Measure 5 Those on the outside of the circle hold their hands palm up, toward their partners. On the word "baker," the inside circle clap their hands down gently on their partner's hands, as if taking something. On "take," each clap their own hands together.

Measure 6 "And into loaves make it." Hold hands in the position of holding a big ball.

Measures 7-8 "And send us some hot in the morn." Each jump around at place, clapping their own hands, and facing partner as in beginning.

CHORUS.

Measure 1 Jump feet apart; then together; hands on hips.

Measure 2 Repeat above.

Measures 3-4 Partners join hands and turn in place with little running steps, feet close together, knees straight, and bodies held back.

Measure 5 Turn back to back quickly and jump feet apart and together. Hands on hips.

Measure 6 Same position and same step as measure 5.

Measures 7-8 Each turns at place with little running steps, and ending facing partner on last chord. Hands on hips.

During the chorus, omit singing.

THE DOLLY DANCE

Allegretto moderato

The best French dol - lies walk like this, Walk like this, walk like this;

The best French dol - lies walk like this, Walk like this you know,

2. The best French dollies run like this, etc.
3. The best French dollies hop like this, etc.
4. The best French dollies bow like this, etc.
5. The best French dollies turn like this, etc.
6. The best French dollies jump like this, etc.
7. The best French dollies talk like this. Say "Mamma!" Say "Papa!" The best French dollies talk like this. Say "Mamma!" "Papa!"
8. The best French dolls run down like this; Run down like this; run down like this; Run down like this. The best French dolls run down like this—Run—down—like—this.

FORMATION: Single circle, facing in line of direction.

Measures 1-8 Class sings *first verse* through, walking in stiff doll-like fashion, around the circle.Measures 1-8 *Second verse.* Class runs stiffly, moving arms up and down.Measures 1-8 *Third verse.* Class hops on right foot, still progressing around circle.Measures 1-8 *Fourth verse.* On this, face in toward center of circle. Class bows stiffly from hips; some to side, some to front. No unanimity about the direction of bow.Measures 1-8 *Fifth verse.* Each turns at place.Measures 1-8 *Sixth verse.* Each jumps at place; sometimes on both feet flat footed; sometimes on one foot while the other foot is in Bleking position,—*i.e.*, heel down, toe up.Measures 1-8 *Seventh verse.* Class stands at place in similar circle facing toward center. As they sing "Mamma, Papa!" they turn their heads stiffly to one side, then to other.Measures 1-4 *Eighth verse.* Each raises hands to vertical, and bending body at hips, by sharp graduations, bends body forward till hands almost touch the floor.

Measure 5 Bring body and arms to vertical with a series of jerky movements.

Measures 6-7 Run down as again as in Measure 1-4.

Measure 8 With legs stiff, let the whole body slump forward with shoulders and head relaxed and arms limply hanging.

The teacher, if she so desires, can then tour the circle and wind each dolly up, preparatory to repeating the dance.

NOTE: To get the full pantomime value from this little dance, explain what a really good French doll can do. Then ask different members of the class to explain what their idea of what a doll's walk, jump, etc., would be like. Then explain all dolls are not alike, so each child will portray its own little conception of the part. Explain to them that from the time the music begins till it stops, they are no longer little boys and girls, but dolls and must move their arms, and legs, and heads as such.

THE DOLLY DANCE

(For Exhibition Purposes.)

Choose two of the best members of the class, or better still two larger children from a more advanced grade. One will be shopkeeper, and the other a prospective buyer. The class will be the dolls.

The children form in circle. The music is played softly through twice. At the first note the children take their attitudes. The shopkeeper busies himself with dusting off the dolls, fixing their hair-ribbons, moving their arms and hands in more varied positions.

During the second playing of the phrases of music, the buyer appears and enters the circle attracting the attention of the shopkeeper.

The buyer sings the following verses, illustrating them with the obvious pantomime that the verses suggest.

BUYER: This is the shop where the dollies are. French dollies they are. French dollies they are.
(Looks around circle.)

This is the shop where the dollies are, and I have come to buy. (The shopman looks overjoyed.)

- 2. To buy the one that pleases me most,
One that can talk, and one that can walk,
To choose the one whose springs are strong,
That one I'll surely buy.

During the second verse the buyer enacts her little role, showing the shopman in pantomime what she wishes.

The shopman then proceeds to wind up his dolls. If the dolls are too numerous and it takes too long a time, the shopman can press an imaginary button. The pianist then begins the phrase of music and the class gives the Dolly Dance on the preceeding page. The class sings the verses as before.

The shopman meanwhile during the Dolly Dance, exhibits the good points of the different dolls; the curls of one, the ribbons of another, etc. Once in awhile the shopman lifts one of his wares out into the circle. Impress upon the children that whenever one of them is thus lifted out, that one must keep on enacting the verse the other dollies are singing and doing.

At the end of the Dolly Dance, the dollies are all run down. As soon as the last verse is sung, the buyer sings the following verse:

BUYER: The little French dolls have all run down;
Have all run down; have all run down.
The little French dolls have all run down,
I guess I'll wind them up.

The buyer, assisted by the shopman, winds up the dolls, who come up in jerks to an erect position. When all are wound, the buyer addresses the shopman.

BUYER: They're *all* so fine, I *can't* choose *one*. I *can't* choose *one*,
I *can't* choose *one*. (The shopman looks disconsolate.)
Rapidly. I guess I'll take them *all!* (The shopman looks delighted.)

The shopman turns the doll who is nearest it, toward the exit. She walks out in marionette fashion followed by the class. The buyer is about to follow them out the door when the shopman puts out an imperious palm. The buyer places the purchase price therein and goes out followed by the obsequious and delighted shopman.

NOTE: This can be done on the gymnasium floor or on a stage with good effect. Put in as much pantomime as the principal characters can portray.

THREE BLIND MICE

Three blind mice, see how they run, Three blind mice, see how they run, They all took aft-er the

fram - er's wife, farm - er's wife, She cut off their tails with the car - ving knife, car - ving knife, Did you

ev - er see such fools in your life, As three blind mice, These three blind mice.

FORMATION: A circle composed of three abreast, hands joined, and one in front; then three again and one in front of them, etc. The first eight measures depict the mice pursuing the farmer's wife. The next four measures depict the farmer's wife as the pursuer. The last four measures show the mice are still foolish; so foolish in fact that the farmer's wife has to laugh at them.

Measure 1 All take three slow stealthy running steps.

Measure 2 All scurry ahead with swift little running steps. The farmer's wife catches up her skirts a bit.

Measures 3-4 Same as measures 1-2.

Measures 5-6 Same as measure 3.

Measure 7 They all turn abruptly about.

Measures 8-9 All run opposite to line of direction with scurrying little steps, the farmer's wife brandishing her knife. The mice give little squeaks.

Measure 10 All stop running. The farmer's wife drops her knife at her side.

Measures 11-16 Each series of three form a little circle around each farmer's wife and slide madly around to end of phrase of music. Each farmer's wife meantime, places her hands on her hip and regards them, shaking with laughter at their foolishness.

HICKORY-DICKORY DOCK

Hick - o - ry Dick - o - ry Dock, The mouse ran up the clock, The

clock struck one, the mouse ran down, Hick - o - ry, Dick - o - ry Dock.

II

Clangety, clangety, clang !

The fire-horses ran :
The fire they stopped
And back they trot
Clangety, clangety, clang !

FORMATION: * Double circle ; partners facing.

Measure 1 All sing. On "Hickory, dickory" partners join right hands and turn partners at place with six running steps.

Measure 2 On "Dock" pause, partners facing in double circle.

Measures 3-4 On "The mouse ran up the clock," the children raise the right arm to vertical, pantomiming with the thumb and forefinger the running of the mouse.

Measure 5 On "The clock struck one" raise the left hand to vertical, clapping both hands together smartly on "one."

Measure 6 On "The mouse ran down," bring the left hand down to side, pantomiming the running of the mouse with thumb and forefinger.

Measures 7-8 On "Hickory, dickory, dock," catch partners right hand, and with left hand catch hold of skirt. Scurry around, turning partner, with little running steps, at place pantomiming fear of the mouse. End facing partners in single circle.

CHORUS

Partners give hands, and move toward centre of circle.

Measures 1-2 Slide twice, and jump, feet together.

Measures 3-4 Repeat above away from centre of circle.

Measure 5 Slide once, and jump toward center of circle.

Measure 6 Slide once, and jump away from center of circle.

Measures 7-8 Slide twice away from center of circle and jump.

II

Formation the same.

Measures 1-2 Same as in first verse.

Measures 3-4 Pantomime the lusty ringing of bells.

Measure 5 Shake finger once impressively as partners.

Measure 6 Run at place lifting knees high in front.

Measures 7-8 Join right hands. Turn partner at place with running steps.

Repeat chorus.

* See Glossary.

LITTLE MISS MUFFET

Lit-tle Miss Muf - fet sat on a tuf - fet Eat-ing her curds and whey; A - long came a spi-der and
Legato.

sat down be-side her, And frightened Miss Muffet a-way, a-way, And frightened Miss Muffet a-way.

FORMATION: * Two front columns of two ranks each, the columns facing each other, about eight feet apart.

Those in the front ranks are Miss Muffets; those in the rear ranks are the spiders. The spiders are about three feet back of the Miss Muffets.

All sing: but during the first three lines the Miss Muffets only portray the action.

Measure 1 "Little Miss Muffet." Each little Miss Muffet makes a deep bow, and points her right forefinger at herself.

Measure 2 "Sat on a tuffet." They cross their legs and sit down on the floor.

Measures 3-4 "Eating of curds and whey." Pantomime the holding of a bowl in the left hand and the raising of a spoon in the right hand to the mouth on "curds."

Measure 5 "Along came a spider." The spiders now come forward with a waddling gait, at the same time moving their arms.

Measnre 6 "And sat down beside her." Each spider sits on his heels beside his Miss Muffet and looks at her.

Measures 7-8 "And frightened Miss Muffet away, away." Miss Muffet, suddenly perceiving the spider, rises precipitately, catches up her skirts and exchanges places with the Miss Muffet opposite. The two ranks of Miss Muffets now face each other.

On the second "away," the spiders arise and step back two paces.

Measures 9-10 "And frightened Miss Muffet away." The spiders all raise their right hands to vertical with a little spiral movement, to imitate the spider climbing up his thread into the tree again, above the new Miss Muffet.

Repeat all with the new Miss Muffet.

NOTE: Be careful not to lay emphasis on the fright at the spider; rather on the foolishness of Miss Muffet.

* See Glossary

LITTLE ROBIN RED BREAST

Lit-tle Rob-in Red Breast sat on a tree, Up went Pus-sy cat, down went he;
Moderato.

Down went Pus-sy cat and a-way Rob-in ran, Said Little Robin Red-breast, Catch me if you can.

II

Little Robin Red Breast jumped upon a wall.
 Pussy Cat jumped after him; almost had a fall;
 Little Robin chirped and sang, and what did Pussy say?
 Pussy Cat said "Meow" and Robin flew away.

FORMATION: Two front columns; one of two ranks; the other of one rank, facing each other. 
 Pussies V, Robins X, Trees O.

The column of one rank is the trees.

The column of two ranks represent the robins and Pussy cats.

Those in the front ranks are the robins; those in the rear rank the Pussies.

The robins are standing and are facing the trees which are about eight or ten feet distant.

The pussies are crouched down about three feet behind the robins.

Measures 1-2 All sing: "Little Robin Red Breast sat upon a tree."

The robins standing in a straight row teetering up and down on their toes, and fluttering their wings.

Measure 3 On *up* all the Pussy Cats stand erect.

Measure 4 On *down* all the Robins crouch down.

Measure 5 On *down* all the Pussies crouch down again, hands underneath chins.

Measure 6 Each Robin runs across fluttering its wings and gets behind the tree facing it.

Measure 7 The Robins all peek saucily from behind their tree at the discomfited Pussy opposite.

Measure 8 On "Catch me" Robin peeks around right side of tree.

On "If you" Robin peeks around left side of tree.

On "Can" Robin peeks around right side of tree.

II

The single rank of deserted Pussies form now the row of trees.

The former Pussies are now the Robins and the former Robins are now the Pussies.

Measure 1 Robin sits on his heels, while Pussy crouches, for a spring some three feet behind him.

Measure 2 Robin jumps forward one jump.

Measure 3 Pussy jumps forward one jump after him.

Measure 4 Pussy looks back over his shoulder.

Measure 5 Robin flutters his wings.

Measure 6 All point their right forefingers earnestly.

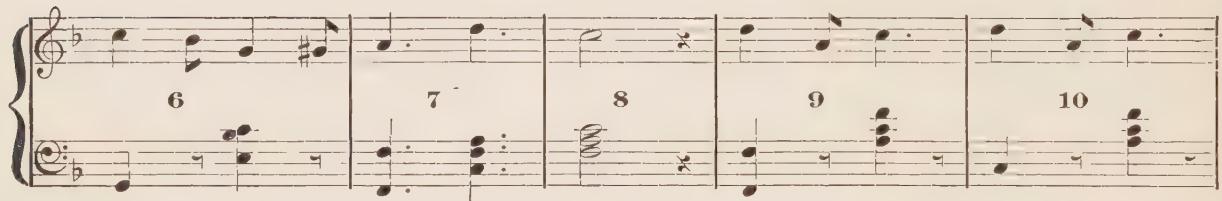
Measure 7 All the Pussies meow dolorously.

Measure 8 Robins run across flapping their wings and getting behind the trees opposite.

The former trees are now the robins; the former robins are now the cats; the former cats are not the trees. Repeat the first verse.

Each child has now, had a chance to impersonate Robin, Pussy Cat and tree.

CARPENTER'S DANCE





FORMATION: Single circle, facing in line of direction.

MAKING THE SLED

I

Carrying the Boards to the Carpenter's Shop

Measures 1-16 The class walk around the circle pretending to carry the boards on their right shoulders.

II

Sawing the Boards into Runners and Cross-Pieces. Planing the Boards

All face in single circle. Raise right knee as if putting it on board, while sawing it into lengths. Hold end of saw and pantomime sawing movement, up and down. When sawing make the noise of z-z-zzz. When planing the sound of s-ssss.

Measures 1-2 Saw twice, once to a measure.

Measures 3-4 Saw three times.

Measures 5-6 Put down right foot and pretend to plane the board twice, once to a measure.

Measures 7-8 Plane three times.

Measures 9-16 Repeat measures 1-8.

Repeat measures 1-16.

III

Nailing the Sled Together

Face partners and kneel. Pretend to take a nail from pocket, and hold it on board. With the right hand pretend to hammer.

Measure 1 "Tap," hammer once.

Measure 2 "Tap," hammer once.

Measures 3-4 "Rap-a-tap-a-tap-tap." On each word drive the nail in.

Measures 5-16 Repeat three times more, driving the nails in different parts of the sled.

IV

Putting the Ropes in, and Going for a Ride

All face in single circle, the partner in front extends her hands backward. The partner in back grasps them. All begin with the right foot and slide very smoothly in line of direction.

DREAM CHILDREN

I. *Very slowly and dreamily*

6/8

1 2 3 4

II. & III.

Softly

sh! sh! sh!

4/4

1 2 3

sh! sh!

4 5

sh! sh!

6 7 8

IV. BUGLE CALL TO ASSEMBLE

6/8

1 2 3 4

V. SALUTE

6/8

1 2

VI. MARK TIME DRUMS March forward 2d. time

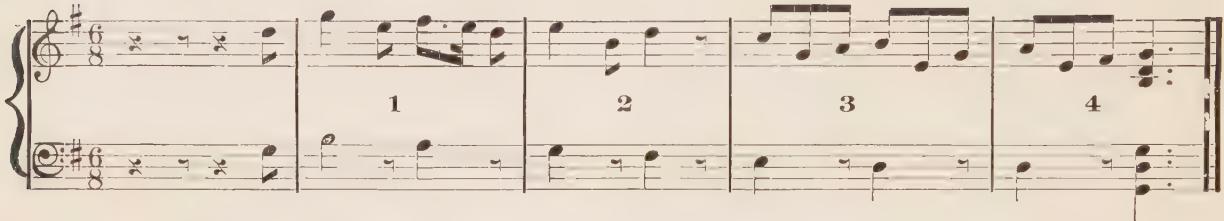
6/8

1 2 3 4

VII. SHOOTING

VIII. & IX. CHARGING, AND RETREAT

X. EXIT *Slowly and softly*

XI. EXIT CHILD *Slowly*

This little pantomime portrays the story of a little girl who falls asleep and dreams she sees her playmates as soldiers. She sees them called to arms by their captain; sees them marching forward to charge the castle; sees the attack and the retreat. The unfortunate finale begins to arouse her. She stirs and the children steal away softly. The little girl, now fully awake, looks around. Her dream companions have fled, and so *she*, too, now runs away.

DRAMATIS PERSONAE:

THE LITTLE GIRL WHO DREAMS.

THE CAPTAIN.

THE DREAM SOLDIERS.

Line the children up along one side of the room. They are supposed to be invisible during I. Place a chair in the center of the room.

I

Measures 1-4 The child who is to take the dreamer's part leaves the line. She stretches and yawns; sees the chair; goes toward it; rubs her eyes and yawns again. She drops into the chair; falls asleep.

II

Measures 1-16 The class now comes tip-toeing in, pointing at the little girl and signaling to each other for intense quiet. By the end of this phrase of music the class should have formed a single circle around the sleeping figure.

III

Measures 1-2 The music is played this time with accent on count "4 and." Although the music is 4-4 time, better results will be obtained in this if the teacher will count "1 and 2 and" for the first measure, "3 and 4 and" for the second measure, repeating the same count for the third and fourth measures, etc.

The class is now in a ring circle, facing in line of direction. All begin with the left foot. On counts 1, 2, 3, the children make three tip-toeing steps forward. On count "4 and," they put their right forefinger to their lips, turning half-way round to right, and, looking at one behind them, whisper, *sh!*

Measures 3-4 Repeat above, only turn to left on count "4 and."

Measures 5-16 Repeat measure 1-4 to end of phrase, repeating the music once.

IV

Measures 1-4 All raise their right hands to their lips as if blowing a bugle; left hands on hips; feet together.

V

On this measure the captain steps from the ring circle toward the center of the circle with three steps and waves his sword. (Count 4.)

At the same time the class marches forward three steps, left, right, left, and click their heels together (count 4.) On the first three steps their right arms are at side horizontal; on count 4, bring their right hand up to salute and halt.

VI

Measures 1-8 All *mark time*, while they beat on an imaginary drum with their hands, in time to the music.

Measures 1-8 All *forward, march*, around the circle; beating time on the drums as before.

The captain marches forward with his company a foot or two within the circle.

VII

Measure 1 The whole class, including the captain, begin with the left foot and go forward three steps, left, right, left, and charge forward on the right foot with stamp (bang), count 4. On the same count, the whole class raises the left arm to front horizontal as if aiming again. Pull the trigger with right forefinger. (Emphasize the fact that one cannot hear the *bang* of a gun until one has pulled the trigger.)

On count 4, the captain levels his sword in the direction he wishes his company to fire.

Measures 2-4 Repeat above to each measure.

Measure 4 Repeat all.

VIII

THE CHARGE

Measures 1-4 The class and captain run, bent forward, guns held in both hands, as if charging up a hill.

Measure 5 The captain waves his sword, and the class drop down on the right knee, aiming as in VII, and stamping with the left foot (bang).

Measures 6-20 Repeat above three time more.

IX

THE RETREAT

Measures 1-4 The class *about faces* and runs against line of direction.

Measure 5 The captain waves his sword in command.

Measure 6 The class *about faces* and drops on the right knee taking aim as before, and stamps with the left foot.

Measures 6-20 Repeat above three times more, repeating the music once.

X

The child in the chair stirs a little. Immediately the whole attitude of the class changes. The military atmosphere vanishes. The captain slips into the circle. The children point toward the one in the center; begin to tip-toe, and sh—h-h softly to one another. The captain leads the circle off into the position from where they first started.

XI

The child awakens; stretches her arms; yawns; looks around for her erstwhile dream companions. Astonished, she realizes it is a dream and walks regretfully away.

NOTE: This is a very good little pantomime for exhibition purpose, either for a stage or center production.

Explain a little about aiming a gun, army tactics, etc. It would be better to be attacking a castle, for instance, rather than an opposing force, on account of the prejudice of many mothers to the idea of imprinting on the child's mind the personal element of war.

TRIP AND GO

Trip and go, heave and ho, Up and down and to and fro;

From the town to the grove, Two and two let us rove,

From the town to the grove, Two and two let us rove.

FORMATION: Two front columns of two ranks* each, facing each other, with a space of about six feet between columns. XX O O. The "X" are partners. The "O" are partners.

Measure 1 Those in the front ranks skip four steps forward joining right hands with one opposite.

Measure 2 Skip four steps, turning at place.

Measure 3 Drop right hands and join left hands with partner in the rear rank, and turn in place with four skips.

Measure 4 Drop partner's left hand, and join right hands with same one as in Measure 2.

Measures 5-8 All face toward the front of the room. Partners join inside hands. The head couple of each column leads with a skipping step to the outside and around till they meet at the foot of the room, where they fall in by twos.

Measures 9-10 Still skipping the head couple lead up the center of room; the others following.

Measures 11-12 The "X's" and "O's" skip into position of original formation.

* See Glossary.

THE VINEYARD DANCE

(FRENCH)

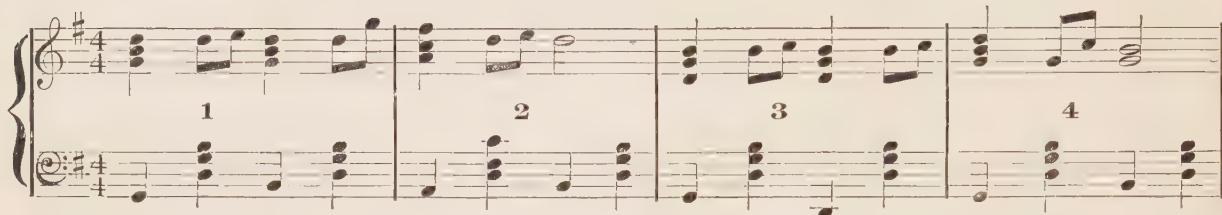
II.

II. *Play slowly*

III.



IV.



FORMATION: Double circle. Facing in line of direction. Inside hands joined.

I. GOING TO WORK

Measures 1-7 Walk gayly around the circle.

Measure 8 On these three chords the children step in position in a single circle, facing in.

II. PLANTING THE VINES

Measure 1 On counts "One and" pantomime with right foot and both hands the plunging of a spade into the earth.

On count "two and" throw the imaginary spade full of dirt over right shoulder.

Measure 2 On counts "one and" stoop down and pantomime the putting the vine in the hole just dug for it.

On counts "two and" straighten quickly and stamp earth around roots twice.

Measures 3-8 Repeat three times more.

Measure 9 On these three chords the children form double again; but all face toward center of circle.

III. PICKING THE GRAPES AND MAKING GRAPE-JUICE

Measure 1 On count "one" the inner circle leans to the left; the outer to the right, and all pantomime the picking of a bunch of grapes.

On count "four" all straighten and drop their grapes into a hypothetical basket on their left arm.

Measure 2 On count "one" all pantomime the turning over of their baskets, so that the grapes drop at their feet.

On counts "four, five, six" press the juice from the grapes with three stamps.

Measures 3-8 Repeat above three times more.

Measure 9 On these three chords, children again form in single circle, facing in, partners *only* join hands.

IV. WORK COMPLETED. NOW IS PLAY-TIME

Measure 1 Four skips toward center of circle.

Measure 2 Four skips away from center of circle, children skipping backward.

Measure 3 Four skips toward center of circle, children skipping forward.

Measures 4-5 Partners join right hands and turn partners with eight skips.

Measure 6 Partners drop right hands and skip four skips backward, out from center of circle.

Measures 7-8 Partners join right hands again and turn with eight skips.

Measure 9 On these three chords children get into position in double circle. Those in the outside circle facing* against line of direction; those in the inside circle facing in* line of direction. Hands are not joined.

I. GOING VISITING

Measures 1-2 All walk forward eight steps around the circle in the direction they are facing. As the children pass, they nod their heads as if in greeting.

Measures 3-4 All *go about face* and retrace their steps. The outside circle **now** goes in line of direction, and the inside circle goes against line of direction. As each child passes another child, they both nod their head in greeting.

Measures 5-8 Repeat all.

Measure 9 On these three chords, children get in position. Double circle, facing forward; inside hands joined.

I. GOING HOME

Measures 1-8 Walk gayly around circle to end of strain of music, swinging the joined inside hands. Outside hands on hips.

* See Glossary

CAPTAIN JENKS

1. I'm Cap - tain Jenks of Horse Ma - rines, I feed my horse on corn and beans ; And swing the la - dies
 3. Sa - lute your partner, and turn to the right, And swing your neighbor with all your might; And promenade your

in their teens, For that's the way in the ar - my. 2. I teach the la - dies how to dance,
 la - dy right, For that's the way in the ar - my.

Slowly

how to dance, how to dance, I teach the la - dies how to dance, For that's the way in the ar - my.

Do this dance on I and III with military precision in the saluting, marking time, and facing ; on III with a great deal of manner. All sing the verses during the dance with lots of dash and spirit.

FORMATION: Double circle, partners facing. Very erect, military carriage.

I

On "I'm Captain Jenks of the Horse Marines," all mark time at place, beginning with the left foot, and on "Marines" bring the right hand to *salute*

On "I feed my horse on corn and beans," partners join hands across, right hand to right hand, and left to left, at the same time facing forward in line of direction. All begin left foot and slide forward, left foot leading.

On "And swing the ladies in their teens," face partner in double circle, keeping hands joined and turn partner at place, each sliding to the left.

On "For that's the way in the Army," drop hands to sides and mark time. On the word "Army," bring right hand to salute.

II

The class is now in double circle, partners facing. On "I teach the ladies how to dance," each one passes partner with four steps, raising right hand high as if to take partner's hand.

On "How to dance ; how to dance," walk backward four steps, right hand in same position.

On "I teach the ladies how to dance," give right hand to partner and turn her with four walking steps.

On "For that's the way in the Army," drop hands, face in double circle, and salute as before.

III

On "Salute your partner," raise right hand and salute.

On "Turn to the right," each *right faces*. All are now facing a new partner,—*i.e.*, "the neighbor."

"And swing your neighbor with all your might." Each one slides forward and meets new partner, gives hands across as before, and swings her to left at place with sliding step. "For that's the way in the Army." Face, mark time, and salute as before.

BLACKSMITH DANCE

I. *To imitate a limping horse*

6/8

L.H. R.H. 1 2 3 4

5 6 7 8

II.

1 2 3 4

5 6 7 8

III. ANVIL *Slowly and marked*

1 2 3 4

5 6 7 8

BLACKSMITH DANCE

IV.

V. *Brilliant, to immitate a trotting horse*

I. GOING TO THE BLACKSMITH SHOP

FORMATION: Double circle, facing forward in line of direction. Inside hands joined.

The one on the inside represents the horse being taken to the blacksmith; the one on the outside is the owner. The joined hands represent the halter and the owner should keep slightly ahead, since he is leading his animal to the shop.

Measure 1 Left foot leading.* Step left foot forward, and close right foot behind putting weight on it, and repeat. Those on inside of circle limp on left foot; those on the outside do not.

Measures 2-8 Repeat above to end of phrase.

* See Glossary.

II. AT THE SHOP

FORMATION: Double circle. Partners facing. The ones in the outside circle are the blacksmiths; the ones in the inside circle are the horses.

Measure 1 The blacksmiths pantomime the taking of a shoe from a rack on the right. Counts 1-2. Puts it in the forge on the left. Counts 3-4.

Measure 2 With both hands pantomime the pulling of a rope to make the bellows go, on counts 1-3. On this measure the horse prances a little as he sees the coals in the forge glow.

Measures 3-8 Repeat above three times more. The four shoes are now red-hot, ready to shape on the anvil.

III. THE ANVIL

Measure 1 The blacksmith takes his pincers, and gets a red-hot shoe from the forge.

Measure 2 Places it on his imaginary anvil between him and his horse.

Measure 3 Raising his right fist to vertical and his left fist to front horizontal, he brings his right fist down on his left fist. Count 1. Immediately after striking his two fists together, he leaves his right hand at front horizontal, swings his left hand back describing a full circle,—*i.e.*, elbow straight, bringing his clenched fist through vertical position to front horizontal striking his right hand. Count 2. Repeat above, alternating striking and receiving hand. Counts 3-4.

Measure 4 Repeat measure 3.

Measures 5-8 Repeat all.

Measures 1-8 Repeat preceding eight measures, which will represent the shaping of the four shoes. During the striking of the anvil, the horse frightened by the flying sparks, prances and jumps at place.

IV. SHOEING

FORMATION: Double circle, facing inward. The horse about faces, so his back is toward the blacksmith.

Measure 1 The blacksmith takes the horses left foot between his knees. Counts 1-2. Fits the shoe upon his foot. Counts 3-4.

Measure 2 Hammers shoe in place with right fist lightly, four times.

Measure 3 Drops the left foot and takes up right foot, between his knees. Counts 1-2. Fits his shoe. Counts 3-4.

Measure 4 Same as Measure 2.

Measures 5-8 Same as Measures 1-4. All four shoes are now on.

V. GOING HOME

FORMATION: Double circle, facing in line of direction.

Measures 1-16 Positions and step same as in 1, only the gait is fast and with no limp.

NOTE: Let those who have enacted the horse well, be the blacksmith next time.

WOODCHOPPER'S DANCE

L IV & VI.

FINE

II. LOOKING FOR A TREE TO CUT

8va.....

8va.....

III & V. SAWING TREE

After Part III only
Da Capo

R. H.
L. H.

FORMATION: Double circle, facing in line of direction.

I. WALKING TO THE WOODS

Measures 1-8 All walk gayly to their work. Both hands up to right shoulder, as if carrying an axe.

II. LOOKING FOR A TREE

Measure 1 The outside circle about faces and join right hands with partners. (Grand right and left.) Drop hands and skip four steps forward around circle, giving left hand to new partner on count four.

Measure 2 Drop left hands immediately and skip four steps, still in same direction, joining right hands as soon as the new partners pass on, count four. This new partner will be second.

Measures 3-4 Skip two skips on in same direction and join both hands with this new partner (the third person met), and circle at place with six skips, as if girdling a tree.

Measures 5-8 Repeat above, facing as before. Grand right and left.

Measures 1-8 Repeat all.

III. FELLING THE TREE

Partners face: double circle, about four feet apart. Those in the outside circle step forward on right foot. Those in the inside circle step back on the left foot. Each pantomime the holding of their end of the cross-cut saw with both hands.

Measure 1 Pantomime pulling the saw through the wood toward the center of circle, each bending the knee toward the center. Counts 1-2.

Pantomime pulling the saw through the wood away from the center of the circle, bending the knee away from the center. (Do not move the feet.) Counts 3-4.

Measure 2 Repeat above, not changing the position of the feet.

Measures 3-4 The ones on the outside of the circle chop four times at the imaginary tree with big, swinging strokes.

Measures 5-6 The ones on the inside of the circle repeat Measures 1 and 2.

Measures 7-8 Same as Measures 3 and 4.

The following four chords represent the crashing of the falling tree.

Each partner runs back four steps.

IV. LOPPING OFF THE SMALL BRANCHES

Measure 1 Each partner runs forward four steps as if climbing the fallen trunk.

Measure 2 Each face forward in double circle, and chop each on his own side, four times.

Measure 3 All walk forward in line of direction,—(i.e., on top of tree trunk).

Measure 4 Repeat Measure 2.

Measures 5-8 Same as Measures 3 and 4.

V. SAW INTO LENGTHS AND ROLL TO SLEDS

Measures 1-2 Same as Measures 1 and 2. III.

Measures 3-4 Each pantomimes pushing up in circular movement.

Measures 5-8 Repeat above.

VI. TAKEN AWAY BY OXEN

Measures 1-8 The teacher, or someone of the class, takes the part of the driver and pantomimes the hitching of oxen. The circle draws near together.

Designate the two to be the leading oxen. The last two will be the logs. The first two and the last two *only* join inside hands, the others facing out join hands, not with their partners, but with the one behind them and the one in front, thus making traces. The last two (the logs) crouch down, their feet flat on the ground. The two lines of oxen drag them around the circle to end of phrase.

UZUMATI DANCE

(DANCE OF THE GRIZZLY BEARS)

IROQUIS TRIBAL MELODY

INTRO. OR ENTRANCE.

I. *Moderately.*

TRADITIONAL Re-arr. by Eva O'BRIAN

A musical score for a piano, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in G minor (one sharp). The score includes a dynamic instruction 'Till ready.' and a series of eighth-note patterns.

A musical score for piano, featuring a treble clef staff and a bass clef staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The bass clef staff has a common time signature. The score consists of five measures. In the first measure, the treble staff has a eighth note followed by a sixteenth note, and the bass staff has a quarter note followed by a sixteenth note. In the second measure, the treble staff has a eighth note followed by a sixteenth note, and the bass staff has a quarter note followed by a sixteenth note. In the third measure, the treble staff has a eighth note followed by a sixteenth note, and the bass staff has a quarter note followed by a sixteenth note. In the fourth measure, the treble staff has a eighth note followed by a sixteenth note, and the bass staff has a quarter note followed by a sixteenth note. In the fifth measure, the treble staff has a eighth note followed by a sixteenth note, and the bass staff has a quarter note followed by a sixteenth note. The score includes dynamic markings: 'tr.' above the treble staff in the first, second, third, and fourth measures; 'gr.' above the bass staff in the second, third, and fourth measures; and 'tr.' above the treble staff in the fifth measure.

II. INTRO. *See note on page 43.*

Slowly.

faster

Slowly.

1 2 3 4 5 6 faster

III. *Faster.*

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is one sharp. Measure 7: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (A, C#), (D, F#). Measure 8: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (A, C#), (D, F#). Measure 9: Treble staff has eighth-note pairs (A, C#), (D, F#). Bass staff has eighth-note pairs (A, C#), (D, F#). Measure 10: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (A, C#), (D, F#).

IV. See note at bottom of page.



V. Repeat until Exit all.



(A dance of the Miwok Indians of California, adapted from the unpublished manuscript of Professor E. W. Gifford, Assistant Curator of the Anthropological Museum, University of California.)

The different movements and steps of the dance have practically been unchanged from the original.

The music is adapted from the Tribal Melodies collected by Alice Fisher.

This dance is especially interesting because of its pantomimic value. In all the steps except III and V imitate the shambling gait of the bear. On III and V the Indians dropped their pantomime except for the movement of the arms and head, and executed two simple variations of their loved "shuffle" steps. They wore long obsidian claws tied to the fingers of the left hand.

INTRODUCTION

If this dance is to be used for stage, festival or pageant, have participants enter on introduction of music with step, hop, knees flexed high in front. Begin with left foot and extend the left arm forward, right back. Repeat introduction until the dancers have formed a single circle, facing in line of direction,—(*i.e.*, a circular movement to the right hand side of your entrance door.)

If this dance is to be used for class work, have the class form in single circle, facing in line of direction. The feet should be together and the arms at first position,—(*i.e.*, as if hugging a barrel in front of one.)

As the music of introduction begins the class should sway a little from side to side at place. Count two to a measure.

NOTE—I and II is to be played 4 times, (all 9 measures.) III and IV 8 times.

UZUMATI DANCE

I

Measure 1 All step forward on left foot, count one,—arms still at first position.
Close right foot to left, keeping feet parallel at count two.

Measure 2 Step forward on left foot, count one.
Hold weight on left foot, count two.

Measure 3 All extend left arm to left side, count one, and draw it in with vicious scooping motion at count two. At the same time all growl, *g-r-r* in harmony with the music.
Do not advance with this measure.

Measure 4 Same as Measure 3, only executed with right arm. Spread the fingers out in circle fashion like claws. Bring right foot parallel to left and place weight on it.

Measures 5-8 Repeat as above.

Measures 9-16 Repeat all.

II

FORMATION: All face toward center of circle.

Measures 1-2 *Introduction:* Two measures, all kneel.

Measure 3 All lean to left and make a scooping motion with left arm, count one.
Repeat above, count two. (In all these clawing motions hold fingers curved like claws, and turn head and look at the moving hand.)

Measure 4 Lean to right and repeat above clawing with the right arm twice.

Measure 5 Lean forward forearms horizontal.

Measures 6-7 Rise quickly, and all make a complete circle to left at place with eight waddling steps, holding arms at first position.
Repeat above nine measures, three times more.

III

FORMATION: All face forward, single circle, in line of direction.

Measure 1 Step flat footed with emphasis on left foot, count one. At same time make clawing movement with left hand and turn the head and look at moving hand.
Touch right toe about fourteen inches to the rear of left foot, count two.

Measure 2 Repeat above with other foot and hand.

Measures 3-7 Repeat all seven times more.

IV

Same formation as in III.

Measures 1-2 All lean forward and run four little waddling steps.

Measures 3-4 All straighten up and make a quarter circle to left, with four waddling steps, arms at first position.

Measures 5-6 All make one-half circle to right, with four waddling steps.

Measures 7-8 All run diagonally from circle, fiercely, with eight rushing steps, and make a vicious clawing movement with left hand. All growl *g-r-r* on these two measures.
(This was done with the intent of startling the spectators who sat in a circle around the dancers.)

Measures 1-8 (Music repeated seven times.)
Repeat IV seven times more.

V

FORMATION: All "about face" in single circle and go backward in their line of direction.

Measure 1 Skip on left foot, count one—(*i.e.*, a hop, step done on one count, hardly leaving the floor.) Hop high with left foot, landing with emphasis flat on the foot, count two.
Repeat with right.

Measures 2-8 1-8. Repeat all fourteen times more.

If it is desired to get the dancers off the stage at end of dance, have them exit with the step in V, the music being repeated until all are off the stage. The above was the exit step of the Uzumati Indians when they did the dance in the ceremonial house. Each participant danced out of the entrance door backward.

THE LITTLE RED HEN*

Who will plant this grain of wheat?
Legato.

1 2 3 4

Not I, not I,

I will, then, I will then, And she plant - ed the grain of wheat.

5 6 7 8

DRAMATIS PERSONAE:

THE LITTLE RED HEN.

THE DUCK.

THE GOOSE.

THE CHICKENS.

FORMATION: Choose from the class the principal characters.

The rest of the class—(*i.e.*, the chickens) form in a ring circle around the principals, who face toward each other.

I

(Words to be sung throughout by participants as indicated.)

Measures 1-2

RED HEN: "Who will plant this grain of wheat?"

Measure 3

DUCK: "Not I."

Measure 4

GOOSE: "Not I."

Measures 5-6

RED HEN: "I will then. I will then."

Measures 7-8

CHICKENS: "And she planted the grain of wheat."

ACTIONS

Measures 1-2

The Little Red Hen goes up to the Duck, and on the word *wheat* extends her cupped hands towards him.

Measure 3

The Duck turns his back indignantly to her as he sings "Not I."

Measure 4

On measure 4 the Little Red Hen immediately extends her hands pleadingly toward the Goose who sings "Not I" and turns his back disdainfully.

Measures 5-6

The Red Hen looks at them sorrowfully and sings "I will then, I will then," at the same time pantomiming the sowing of the wheat.

Measures 7-8

The chickens all face in line of direction, walking forward in such formation, and pantomime the sowing of the wheat as they sing in chorus, "And she planted the grain of wheat!" The Red Hen also keeps up the pantomime. On the word "wheat" they all stop walking and the chickens face in as before in ring circle.

* See Sara Cone Bryant's Fairy Tales. It is advisable to tell the children the story first.

II

Measures 1-2 THE LITTLE RED HEN: "Who will take this wheat to the mill?"
Measure 3 THE DUCK: "Not I."
Measure 4 THE GOOSE: "Not I."
Measures 5-6 THE LITTLE RED HEN: "I will then. I will then."
Measures 7-8 CHICKENS: "And she took the wheat to the mill."

ACTIONS

Measures 1-2 The Little Red Hen pantomimes the holding of a bag of wheat with both hands over her right shoulder. She goes up to the Duck as she asks the question.
Measure 3 Same as in Part I.
Measure 4 Same as in Part I.
Measures 5-6 The Little Red Hen patiently bending under her load walks around on the inside of the circle while the two lazy ones look disdainfully on.
Measures 7-8 The Chickens face in line of direction and walk around circle as if each were carrying a sack of wheat.

III

Measures 1-2 THE LITTLE RED HEN: "Who will make the bread from this flour?"
Measure 3 THE DUCK: "Not I."
Measure 4 THE GOOSE: "Not I."
Measures 5-6 THE LITTLE RED HEN: "I will then. I will then."
Measures 7-8 CHICKENS: "And she made the bread from the flour."

ACTIONS

Measures 1-2 Same as in Part I, substituting flour for wheat.
Measure 3 Same as part I.
Measure 4 Same as Part I.
Measures 5-6 The Red Hen pantomimes the kneading of the flour before her.
Measures 7-8 The Chickens, still facing in, imitate her action at place.

IV

Measures 1-2 THE LITTLE RED HEN: "Who will eat this nice, fresh bread?"
Measure 3 THE DUCK: "I will."
Measure 4 THE GOOSE: "I will."
Measures 5-8 THE LITTLE RED HEN: "No, you won't! No, you won't! I shall eat it myself. Cluck! Cluck!"

ACTIONS

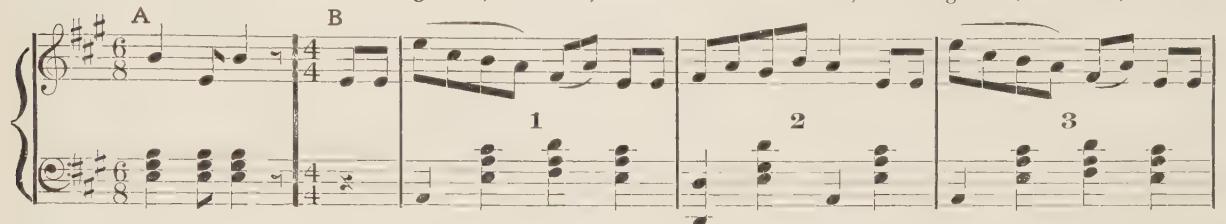
Measures 1-2 Same as in Part I.
Measure 3 The Duck eagerly jumps forward.
Measure 4 The Hen offers the bread quickly to the Goose who also jumps forward.
Measures 5-6 The Hen tosses her head and backs away scornfully hugging her bread to her.
Measures 7-8 She turns and walks out of the circle. On "Cluck, Cluck" she turns toward the circle and sings it sharply, and the chickens immediately turn their backs on the discomfited Duck and Goose, ostracizing them in the middle of the circle.

THE LITTLE PINK ROSE*

I. 



"Who is there?" "It's the gen-tle, soft rain, and I want to come in, It's the gen-tle, soft rain, and I

A 

want to come in." "No, you gentle, soft rain, you can-not come in, No, you gentle rain, you

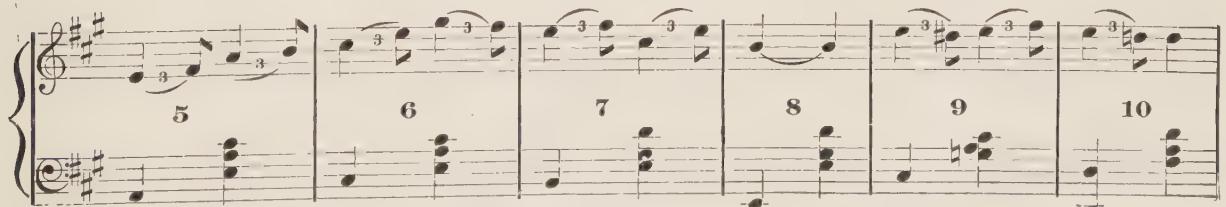
B 

can-not come in."

II & III

Begin at S: and play through to here.





* See Sara Cone Bryant's "Best Stories to tell Children."

THE LITTLE PINK ROSE

DRAMATIS PERSONAE

THE LITTLE PINK ROSE.

THE RAIN.

THE SUNSHINE.

THE GROUND.

Choose three from the class to be the first three characters.

The ground is the class.

FORMATION: The class forms a ring circle facing in. The Rosebud kneels in the center, covering her eyes with her hands.
Those impersonating the Rain and Sunshine are at one side.

PART I

Measures 1-7 The Rain runs around the class, arms outstretched, shaking the drops from her finger-tips.
Measure 8 She stops, facing toward the circle, and claps her hands twice, calling "Tap! Tap!"

A

Measures 1-2 The Rosebud partly uncovers her eyes and sings, "Who is there?"

B

Measures 1-4 The Rain sings, "It's the gentle, soft rain and I want to come in. It's the gentle, soft rain and I want to come in."

C

Measures 1-4 "No, you gentle, soft rain, you cannot come in. No, you gentle, soft rain, you cannot come in."

Repeat all of Part I.

Repeat Measures 1-8, Part I. On the last refusal, the Rain runs around the circle again and then to her original place away from the circle.

PART II.

Measures 1-15 The Sunshine enters and skips around the circle, her arms outstretched, and the palms of her hands up as if feeling the warmth of the sun. The face should be upraised also.

Measure 16 She stops, facing the circle and claps her hands twice on the two last notes, calling "Tap! Tap!"

The Rose sings as before, "Who is there?"

B

The Sunshine sings, "It's the bright, bright sunshine, and I want to come in." "It's the bright, bright sunshine, and I want to come in."

C

The Rose sings, "No, you bright, bright sunshine, you cannot come in." "No, you bright, bright sunshine, you cannot come in."

Repeat all of Part II.

Repeat Measures 1-16. The Sunshine skips once around the circle and then off to her original place.

PART III

Measures 1-15 Immediately the Rain and the Sunshine (each with their own little pantomime) tour the circle.

Measure 16 Both stop and tap.

A

The Rose sings, "Who is there?"

B

The Rain and Sunshine sing together, "It's the Rain and the Sunshine and we want to come in. It's the Rain and the Sunshine and we want to come in."

C

The Rose, taking down her hands from her eyes, responds, "Well, I s'pose if there are *two* of you, you'll have to come in. Well, I s'pose if there are *two* of you, you'll have to come in."

Measures 1-13 Part II.

The Rain and the sunshine break through the circle—(*i.e.*, the earth) and each take one of Roseoud's hands. They lead her around circle. Measure 13. They break through the circle.

Measures 14-15 They drop hands and all whirl at place—class and all.

Measure 16 The class make a deep, peasants courtesy, their wrists crossed underneath their chins, so the backs of the hands are towards the face. The Rose does the same, only making a deep bow, while the Rain and Sunshine stand on either side, the Rain with her arms outstretched and fingers down, and the Sunshine with hands and arms upstretched.

Tell the class when they whirl, they become all the different flowers in the garden and their hands are the leaves on either side of the blossom. They all make their bow, but the Rose makes the deepest one, for she was the prettiest of them all.

NOTE: If possible, tell the story first.

THE GOATS IN THE TURNIP FIELD*

I.

Why do you cry?

Plainly

II.

I cry be-cause the goats are in my tur-nip field.

III.

Don't cry, I'll chase the goats from out your tur-nip field.

IV. *Briskly.*

Boo-hoo, boo-hoo, boo-hoo! hoo! hoo! hoo! hoo! hoo! Ha! ha!

1st. Ending

2nd. Ending. (For last verse.)

DRAMATIS PERSONAE:

THE LITTLE BOY.

THE BUNNY RABBIT.

THE SLY RED FOX.

THE BIG BLACK WOLF.

THE BEE.

THE GOATS,—any number, preferably three.

FORMATION: Select the principal characters and have the rest of the class form a horseshoe which represents the fence around the turnip field; the opening represents the gate. The three goats are inside the field. The little boy at the entrance, the other principals wait outside the circle for their turn.

* See Sara Cone Bryant's Fairy Tales. Tell the story to the class before teaching the dance.

A

Measures 1-8

IV. The Little Boy sees the goats and chases them around the field. He tries to shoo them out the gate, but they kick up their heels and rush past. On the eighth measure the Little Boy gives up and sits down near the gate.

Measures 1-3

First ending. The Little Boy digs his fist into his eyes singing: "I cry, I cry, I cry," ending with sobbing.

B

Measures 1-2

As he sits crying along comes the Bunny Rabbit, and on the last sobbing note he sings:

Part I. "Why do you cry?"

Measures 1-3

The Little Boy stops crying, and looking up sings:

Part II. "I cry because the goats are in my turnip field."

Measures 1-4

The Bunny Rabbit looks at the goats contemptuously and sings:

Part III. "Don't cry! I'll drive the goats from out your turnip field."

Measures 1-8

Part IV. The Bunny Rabbit chases the goats as did the boy, but with no success. On the eighth measure he comes and sits down beside the boy inside the field, and nearer the gate than the boy.

Measures 1-3

First ending. Both sing and pantomime as in "A" first ending.

C

As the Boy and the Rabbit are crying, along comes the Sly Red Fox, and on the last sobbing note he sings to the Bunny (who is nearest the gate where the Fox has just entered).

Measures 1-2

Part I. Fox: "Why do you cry?"

Measures 1-3

Part II. Bunny Rabbit: "I cry because the Little Boy is crying."

Measures 1-3

(Repeated.) Boy: "I cry because the goats are in my turnip field."

Measures 1-4

Part III. Fox repeats Part III B.

Measures 1-8

Part IV. The Fox chases the goats and gives up. He sits down next the rabbit and nearer the gate.

Measures 1-3

First ending. All sing as in B.

D

As the three sit in a line crying, along comes the Big Black Wolf. He asks the Fox (who is nearest the gate)—

Measures 1-2

Part I. Wolf: "Why do you cry?"

Measures 1-3

Part II. Fox: (pointing toward the rabbit) "I cry because the Bunny Rabbit is crying."

Measures 1-3

(Repeated.) Rabbit: (pointing toward the boy) "I cry because the Little Boy is crying."

Measures 1-3

(Repeated.) Boy: (pointing toward the goats) "I cry because the goats are in my turnip field."

Measures 1-4

Wolf repeats as in Part III B.

Measures 1-8

Wolf repeats action in part IV B.

Measures 1-3

First ending. All sing as in B.

E

As the four sit crying with the wolf nearest the gate along comes the Bee.

Measures 1-2

Part I. Bee sings to the Wolf, "Why do you cry?"

Measures 1-3

Part II. Wolf: (pointing toward the fox) "I cry because the Sly Red Fox is crying."

Measures 1-3

(Repeated.) Fox: (pointing toward the rabbit) "I cry because the Bunny Rabbit is crying."

Measures 1-3

(Repeated.) Rabbit: (pointing toward the boy) "I cry because the Little Boy is crying."

Measures 1-3

(Repeated.) Boy: (pointing toward the goats) "I cry because the goats are in my turnip field."

Measures 1-4

Part III. Bee sings same as in B, Part III.

Measures 1-8

The Bee chases each one b-z-z! bzz! and stings each one with her forefinger. Each goat as it is stung rushes out the gate.

On the eighth measure the Bee comes back and stands at the head of the row. All stand to greet her and sing in chorus: "We laugh! We laugh! We laugh!" ending with a laugh in *crescendo*.

THE THREE LITTLE PIGS AND THE WOLF*

II. *Slowly and distinctly.*I. Please, man, give me some $\left\{ \begin{smallmatrix} \text{straw} \\ \text{twigs} \\ \text{bricks} \end{smallmatrix} \right\}$ to

I.

build me a house?

III.

IV.

V. .

Lit - tle pig, lit - tle pig let me come in!

VI.

No! no! no! By the

VII.

hair of my chin - ny chin chin! Then I'll huff and I'll puff till I blow your house in.

* See Sara Cone Bryant's "Best Stories to Tell Children."

VIII.

So he huffed and he puffed and he blew that house in.

IX.

8va lower.....

1 2

X. (To be used for Pig No. 3.)

So he huffed and he puffed but he could not blow

that brick house in. So he laid him - self down and he died of cha - grin.

DRAMATIS PERSONAE:

THE MAN.

THE WOLF.

THE THREE LITTLE PIGS.

THE STRAW.

THE TWIGS. } THE CLASS.
THE BRICKS.

Select the five principal characters and have all except the man stand to one side.

A

Part I. Measures 1-4 repeated as long as the action requires.

The class join hands in a line. The man takes the free hand of the child leading in both his over his shoulder. He leans over a little as if carrying the straw and begins walking forward in his line of direction. From the opposite side comes the first little pig, "hopety-hop, hopety-hop!"

As soon as he meets the man he stamps his foot and holds up his right hand to stop him. The pianist should be watching and on this signal gives a final chord and goes into Part II.

Part II. Measures 1-4 The little pig sings, "Please, man, give me that straw to build me a house."

On the word *straw* he waves his hand toward the class.

On the word *me* he points his forefinger towards himself.

Part III. Measures 1-4 is repeated as long as the action requires.

The man nods to signify his willingness and holds up two fingers to denote the price. The little pig nods his head in assent, puts his hand in his pocket, gets the money and puts it in the man's free hand. The little pig then takes from the man the hand of the child at the head of the line, puts it over his shoulder and hopety-hops around in a circle till he comes to the foot child. He then joins the free hand of the head and foot child. He hopety-hops around the outside of the circle catching the wrists of the joined hands of each child in the circle with both of his hands. This is weaving the straw into a house. When he gets to where he started from, he opens the door—(*i.e.*, unclasps the head and foot child's hands), and shuts the door after him. While he is admiring his house along comes the greedy, mean wolf, with his hands clasped behind him and a ferocious expression on his face; hopety-hop, hopety-hop. When he has circled half-way around, he stops.

Part IV. Measures 1-2 he claps his hands loudly three times.

Part V. Measures 1-4 he sings, "Little pig, little pig, let me come in," with appropriate pantomime.

Part VI. Measures 1-4 the little pig, feeling perfectly secure, sings, "No, no, no, by the hair of my chinny, chin, chin!"

Part VII. Measures 1-4 the wolf sings, "Then I'll huff and I'll puff till I blow your house in."

Part VIII. The class sings "So he huffed and he puffed till he blew the house in." While they sing, the wolf runs around puffing at the circle. At the word *huffed* they bend their knees. At the word *puffed* they crouch down. At the word *blew* they unclasp hands.

Part IX. The wolf breaks through the fallen straws and catches hold of the pig's hand and hops off with him, the pig squealing dismally.

B

The class stand and join hands again, all except the head and foot child. The man comes forward again and assumes his load of twigs—(*i.e.*, taking the head child's free hand), bending forward a little more, as twigs are heavier than straw.

The drama unfolds itself as before. The man begins walking around making a bigger circle than the house circle. The *second* pig comes forth, hopety-hop, hopety-hop. The pantomime being the same. He sings, "Please, man, sell me those twigs to build me a house?" The man signifies his willingness only the price is three fingers now.

He builds his house, nemesis overtakes him and his fate is as the first piggy's.

C

The third piggy meets the man who is carrying bricks this time, and who is almost bent double with the weight. The bargain is concluded as before,—the price advancing to five fingers. The load is transferred and the little pig builds his house, putting the mortar on between the chunks as he hopety-hops round the circle. All happens as before through Part VII. (Part VIII omitted.)

Part X. Measures 1-10 the class sings: "So he huffed and puffed, but he could not blow that brick house in; so he laid himself down and he died of chagrin."

The class being a brick house stand proudly erect while the first six measures are sung.

The wolf puffs at the circle bravely for the first four measures. He realizes that he cannot get the triumphant little pig inside, so he seats himself on the floor and puts his head between his knees on the last four measures.

THE THREE BILLY GOATS*

I. *Briskly, for skipping.*

II. TROLL.

Who is tramp-ing on my bridge?

III. 1st. GOAT.

I am, I am, I am, I am.

IV. TROLL.

Where are you going?

V.

I am go-ing to eat the green grass on the hill.

VI. TROLL.

Then I am com-ing

VII.

to eat you. No! no! no! no! no! no! no! For

VIII. TROLL.

Big Bil-ly's com-ing, eat him, eat him. Then be off with you.

* Tell the Story first.

THE THREE BILLY GOATS

IX. Exit BILLY.

V. For the last BILLY GOAT.

I am going to

A musical score for the piano, featuring a treble clef and a bass clef. The score consists of six measures, each with a number below it: 1, 2, 3, 4, 1, and 2. The music is in 2/4 time, with a key signature of two sharps. The piano part includes eighth-note chords and sixteenth-note patterns.

meet my brothers, we want the green grass on the hill.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two flats. Measures 3 through 8 are shown, with measure numbers 3, 4, 5, 6, 7, and 8 written above the staves. The music consists of eighth-note patterns.

VII.

No! no! no! no! no! no! no! Come and

A musical score for two staves. The top staff is in B-flat major (two flats) and 2/4 time, featuring a treble clef and a key signature of two flats. The bottom staff is in E-flat major (one flat) and 2/4 time, featuring a bass clef and a key signature of one flat. Both staves are divided into five measures, each labeled with a number (1, 2, 3, 4, 5) below it. The treble staff contains eighth-note patterns, while the bass staff contains quarter-note patterns.

Catch me if you can.

X. Exit BIG BILLY.

Briskly, Tempo I.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of five measures, numbered 4 through 8. Measure 4: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 5: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 6: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 7: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 8: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 9: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 10: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C).

DRAMATIS PERSONAE:

LITTLE BILLY.

BIG BILLY

BIGGEST BILLY

THE TROLL

THE POOL—THE REST OF THE CLASS

THE THREE BILLY GOATS

57

FORMATION: Select the four principal characters of the story. The three goats are at one side away from the pool. The class form a ring circle which is then divided into two semi-circles (). The open space between the two semi-circles is the bridge across the pool. Within the pool, at one side of the bridge, crouches the Troll.

A

I.

Measures 1-7 Little Billy gallops around the circle, trip, trop ; trip, trop.

Measure 8 He gallops onto the bridge—(*i.e.*, in one of the openings) with a final trip trop.

II

Measures 1-2 The Troll sings in a growly voice. “Who is tramping on my bridge?”

III

Measures 1-4 Little Billy gallops skittishly at place and sings gayly, “I am,” etc.

IV

Measures 1-4 The Troll menacingly, “Where are you going?”

V

Measures 1-4 Little Billy: “I am going to eat the green grass on the hill.” He points toward the other side of the circle.

VI

The Troll begins to arise: “Then I am coming to eat you.”

VII

Measures 1-8 Little Billy, quite undisturbed, gallops at place, while he sings: “No, no, no, no, no, no, no, no! For Big Billy is coming. Eat him! Eat him!”

On measure 5 put arms out in front in circular fashion to show how big Billy is
On measures 7 and 8 point back the way he first entered on the bridge.

VIII

Troll crouches back into position and rubs his stomach in anticipation. He sings: “Then be off with you.”

IX

Measures 1-4 Little Billy scuttles across the bridge and out the other opening.

B

Big Billy gallops around the circle. Part I of music.

Repeat all for Big Billy,-except in Part VII, Measure 5, put in the word “Biggest” for “Big.”

C

Biggest Billy gallops around the circle.

Repeat I-IV.

X

Measures 1-8 Biggest Billy gallops restively at place and sings, “I am going to meet my brother. We want the green grass on the hill.”

Repeat VI. A.

XI

Measures 1-4 Biggest Billy sings derisively, “No, no, no, no, no, no, no! Come and catch me if you can.

Measures 5-8 He dashes past the Troll who chases him. Part I. The Troll pursues him around the circle, till he is opposite the farthest opening. Here Biggest Billy turns and bunts him through the opening into the pound.

GOLDILOCKS AND THE THREE BEARS

(A Pantomime for Class or Exhibition)

I. *To be repeated ad lib.*

II.

15 16 17 18 19

Measures 15-19 show a melodic line in the treble clef, primarily consisting of eighth and sixteenth notes. The bass line provides harmonic support with sustained notes and chords.

20 21 22 23 24

Measures 20-24 continue the melodic line and harmonic pattern established in the previous measures, maintaining the same key signature and instrumentation.

III.

1 2 3 4 5 6

Measures 1-6 of section III begin with a melodic line in the treble clef, followed by a bass line. The key signature changes to B_\flat major (two sharps) for these measures.

7 8 A tr. tr. 2 3 4

Measures 7-12 continue the melodic and harmonic patterns. Measure 8 features a bass note. Measure 9 is labeled 'A'. Measures 10 and 11 are marked 'tr.' (trill). Measure 12 is marked '2' and '3'.

5 6 B tr. tr. 2 3 4

Measures 13-18 continue the melodic and harmonic patterns. Measure 14 is marked '6'. Measure 15 is labeled 'B'. Measures 16 and 17 are marked 'tr.' (trill). Measure 18 is marked '2' and '3'.

5 6 C 1 2 3 4

Measures 19-24 continue the melodic and harmonic patterns. Measure 20 is marked '6'. Measure 21 is labeled 'C'. Measures 22 and 23 are marked 'tr.' (trill). Measure 24 is marked '4'.

This little pantomime is equally popular if done with benches for beds, a chair for the stove, a tabouret for the table, etc. If given for exhibition purposes, the carpentering or art department (if the school has one) might make out of compo board or stiff cardboard the stove, and the three vari-sized bed-heads. These, if tacked to benches with the bed-boards towards the audience, gives the illusion of the big bed, the middle-sized bed and the little wee bed.

DRAMATIS PERSONAE:

GOLDILOCKS.

THE GREAT BIG BEAR.

THE MEDIUM-SIZED BEAR.

THE LITTLE WEE BEAR.

Measures 1-16 Part I. Repeated as long as the action requires.

The scene opens on the bears preparing for breakfast. Mother Bear is at the stove stirring a huge kettle of porridge with a big spoon. She stirs energetically, tastes it, seasons it, and stirs some more. Father Bear meanwhile goes to one side and gets an armful of wood which he puts down near the stove, breaking one or two pieces across his knees. These he pantomimes putting in the stove. Mother Bear motions to him he has put in enough. He goes over to his bed and begins to make it up. Meanwhile Baby Bear sets the table, getting a bowl at a time; first the big one, then the medium one, and then the smallest. She places the spoons and then the three different sized chairs at their respective places. She runs over to Mother Bear, who tells her to make both their beds. The Mother Bear leaves the kettle and beckons to Father Bear to bring it over to the table. As he goes to get it, she takes the Baby Bear by the hand and leads her to the table. Father Bear brings the kettle to the table; Baby Bear lifts the big bowl up and Mother Bear ladles the porridge into it. After she has put several spoonfuls in she stops and Papa Bear growls, "more," then she hastily puts in two or three more and tells Baby Bear to put the bowl on the table. Then Baby Bear takes up the medium-sized bowl and holds it up. Mother Bear puts a few spoonfuls in and Baby Bear starts to put it down, when Mother Bear growls "more," and puts in two more. The little one puts it back and runs around to her place, gets her little bowl and runs back, jumping up and down with joy. Mother Bear puts in two spoonfuls, the little Bear squeals "more," and is given one more; she runs back and puts it in place. Then while Papa Bear takes back the kettle to the stove, Mother Bear goes around and lifts Baby Bear into her little chair and ties a napkin round her neck. Papa Bear comes back and he and Mother sit at their places, he in his big chair, she in her medium-sized one. All take up their spoons at once and dip into their bowls. They raise their spoons at the same time and all jump to their feet at once, spluttering and with hands to their mouths as if burnt. Mother Bear pantomimes that they had better go outside and wait for their porridge to cool, so arm in arm they waddle from the scene.

Measures 1-24 Part II. Repeated as long as action requires.

Goldilocks enters,—looks all around and finds the house is empty. She runs to the table and sees the big bowl of porridge. She takes up the big spoon and samples it. It burns her. She tries the medium bowl next and that is too cold. She tries the little bowl next and as it just suits her, she scrapes the bowl clean.

Next, she tries the big chair. It is so hard she bounces on it. She then tries Mother Bear's chair which is so soft she sinks in the cushion. She shows her distaste. Then she sees Baby Bear's chair and she runs to it. She sits in it and the bottom comes through. She jumps up airily and scurries about to see what else there is to do.

She sees the big bed and lies down on it, but jumps right up again. She begins to get sleepy, yawns and stretches. When she gets to Mamma Bear's bed she lies down, but it is too soft so she gets up again; goes to the little bear's bed, looks very sleepy and finally crawls in and falls fast asleep.

Measures 1-8 Part III. The three bears enter and waddle over to their table. Papa Bear comes to his bowl first. He stops before it aghast. (Repeat the phrase of music, if necessary.)

A

Measures 1-2 Father Bear sings in a deep, growly voice, "Someone's been tasting my porridge."

Measures 3-6 They all register dismay and Mother Bear runs around to her bowl.

B

Measures 1-2 Mother Bear sings in a medium-sized voice, "Someone's been tasting my porridge."

Measures 3-6 They all look and Baby Bear runs to her place.

C

Measures 1-4 Baby Bear squeals in a high excited voice, "Someone's been at my porridge and they've eaten it all up," and bursts into tears while Mother Bear comforts her.

Measures 1-8 Part III. The three bears inspect the house and Papa Bear comes to his chair. He stands before it.

A

Measures 1-2 Papa Bear sings, "Someone's been sitting in my chair."

Measures 3-6 Mother Bear leads the way to her chair and stands before it.

B

Measures 1-2 Mother Bear sings, "Someone's been sitting in my chair."

Measures 3-6 Baby Bear runs around to her chair and throws her hands up in the air with horror.

C

Measures 1-4 Baby Bear trebles, "Someone's been sitting in my chair and they've broken it all to bits." She cries and is comforted by her mother.

Measures 1-8 Part III. They waddle distractedly around, and Papa Bear leads the way to his bed.

A

"Someone's been lying on my bed."

Measures 3-6 They go to Mother Bear's bed.

B

"Someone's been lying on my bed."

Measures 3-6 While Papa and Mamma Bear are looking at the medium bed the little Bear slips away and runs round to her own bed.

C

"Someone's been lying in my bed, and here she is, here is!"

Part III of music. Goldilocks jumps from the bed and runs out of the door pursued by the three.

NOTE: Tell the story first. Outline what you want your small actors to do as you go along. Ask them how they would show they had tasted something too hot? Too cold?

In the same way, get them to show the different emotions. How would they show delight, anger, sleepiness, etc. Put in as much pantomime as makes the story clear, but do not clutter the movement with too much inconsequential detail. On the other hand, do not let the small actors be too abrupt. Take plenty of time to get the story over.

Bear costumes made from brown burlap or sacking add greatly to the joy and realism of production.

CHICKEN LITTLE

I. CHICKEN LITTLE. (*Walking in Garden.*)

II.

The sky is fall - ing, the sky is fall - ing. (*Runs to meet Henny Penny.*)

REFRAIN.

Oh, Hen - ny Pen - ny, the sky is fall - ing! (*Looking at sky.*)

III. HENNY PENNY.

How do you know, Chick - en Lit - tle? How do you know, Chicken Lit - tle?

IV. CHICKEN LITTLE.

Oh ! I saw it with my eyes, and heard it with my ears, And

part of it fell on my poor tail, fell on my poor tail.

V. CHICKEN LITTLE, HENNY PENNY.

Oh, let us run and tell the king.

VI.

(Looking at the sky)

B. Oh Duck - y Luck - y the sky is fall - ing.
 C. Oh Goose - y Loose - y the sky is fall - ing.
 D. Oh Tur - key Lurk - y the sky is fall - ing.
 E. Oh Fox - y Lox - y the sky is fall - ing.

B. How do yon know Hen - ny Pen - ny? Chicken Lit - tle told me, Chicken Lit - tle told me.
 C. How do you know Duck - y Luck - y? Hen - ny Pen - ny told me, Henny Pen - ny told me.
 D. How do you know Goose - y Loose - y? Duck - y Luck - y told me, Duck - y Lucky told me.
 E. How do you know Duck - y Luck - y? Goosey Loosey told me, Goosey Loosey told me.

(Ending of each Chorus)

How do you know Chick - en Lit - tle, How do you know Chicken Lit - tle?

Repeat IV and V, "Oh, I saw it with my eyes," etc.

CHICKEN LITTLE

Choose the principal characters, and have them stand at one side of room. Those remaining in the class form the cave at other side of room in the shape of the letter "V"

DRAMATIS PERSONAE:

CHICKEN LITTLE. HENNY PENNY. DUCKY LUCKY. GOOSEY LOOSEY. TURKEY LURKEY. FOXY LOXY.

I

Measures 1-3 Chicken Little walks around the garden looking for his breakfast. He holds his hands behind him, palms up, simulating his unfortunate tail.

Measure 4 On the two last chords he jumps twice, bobbing his tail up in the air, and looking around wildly.

II

Measures 1-2 Chicken Little starts running in the line of direction and sings excitedly, "The sky is falling! The sky is falling!"

Measures 3-4 He runs until he meets Henny Penny on the last chord.

REFRAIN: A

Measures 1-2 Chicken Little stands, facing Henny Penny, and sings: "Oh, Henny Penny, the sky is falling.

Measures 3-4 They both crane their necks and look up at the sky.

III

Measures 1-8 Henny Penny, seeing nothing alarming, sings "How do you know, Chicken Little? How do you know, Chicken Little?"

IV

Measures 1-8 Chicken Little sings: "Oh, I saw it with my eyes." On the word *eyes*, he holds his right hand in the shape of a letter "o" to his right eye, and looks through it, "and heard it with my ears." On the words *ears*, he holds his right hand back of his ear in a listening attitude, "and part of it fell on my poor tail." He puts his hands behind him, palms up as before,—"fell on my poor tail." On the last *poor tail*, he jumps twice at place and looks backward.

V

Measures 1-2 Henny Penny becomes very excited and sings, "Oh, let us run and tell the king!"

Measures 3-8 Chicken Little nods and follows Henny Penny, who runs about the circle. They meet Ducky Lucky who waddles out in time to meet them on the last chord.

REFRAIN: B

Measures 1-4 Henny Penny, who is leading, stops before Ducky Lucky and sings, "Oh, Ducky Lucky, the sky is falling." Ducky Lucky looks up at the sky and sings, "How do you know, Henny Penny?" Henny Penny turns and points to Chicken Little behind her and sings, "Chicken Little told me. Chicken Little told me." Ducky Lucky sings, "How do you know, Chicken Little? How do you know, Chicken Little?" And Chicken Little answers as before. (See Part IV.) Then Ducky Lucky sings, "Oh, let us run and tell the king." (See Part V.) And all run, Ducky Lucky leading around the circle, till they meet Goosey Loosey, who wanders out in time to meet them on the last measure.

REFRAIN: C

The leader of the line, which in this case is Ducky Lucky, always announces the news to the newcomer. Ducky Lucky now sings: "Oh, Goosey Loosey, the sky is falling." Ducky Lucky answers referring to the next in line, Henny Penny, who refers to the next, which is Chicken Little, who gives her proofs. The newcomer (Goosey Loosey) offers to take them to the king. They circle as before till they meet Turkey Lurkey.

REFRAIN: D

Repeat all with Turkey Lurkey, and meet Foxy Loxy.

REFRAIN: E

Repeat all with Foxy Loxy, except on V, when Foxy Loxy sings, "I will take you to the king," they all follow him in the line of direction in a single circle formation around the room. He leads them, on the last two measures, into his cave which immediately closes behind them, and the story is ended.

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